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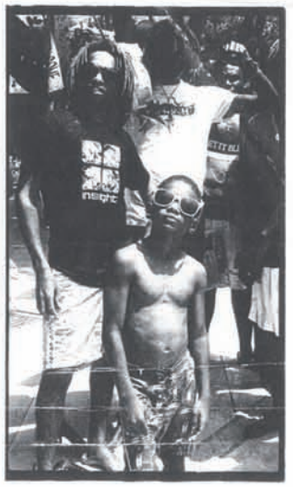

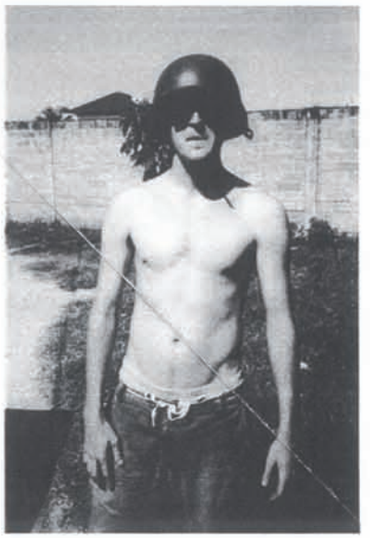

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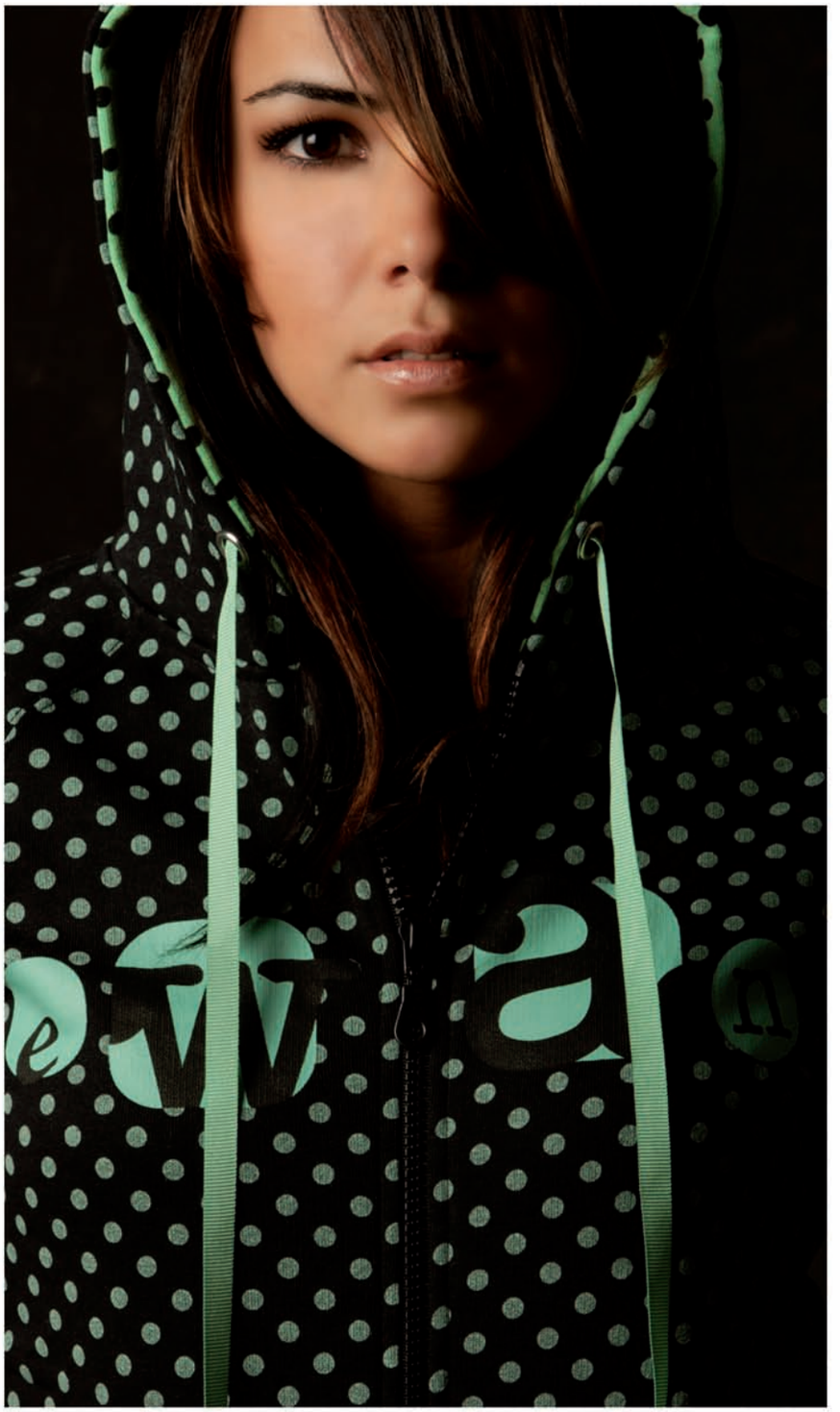

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{Sara Rosen. Julia Morell. GON. J. Bennett. Joy Joon. Andrew Paynter. Adam Wallacavage. Ernesto Yerena} **GRACIAS**

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Poster Art_ Aaron Turner
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Si tienes esto entre las manos es bastante posible que estés de acuerdo con nosotros en que hay pocas cosas mejores en esta vida que asistir a la combustión espontánea de tu propia cabeza delante de un concierto de esos que marcan, o en que cualquier momento -cualquiera- puede ser una puta maravilla si eres capaz de identificar, encontrar y poner el disco perfecto para el momento en cuestión. Es así, como invento humano la música tumbaría a puñetazos a la electricidad en trece segundos con una mano atada a la espalda, por irónico que pueda sonar eso hoy en día. Aunque, al final, siempre es una cuestión personal, y en nuestro caso -como ya hemos dicho alguna vez- todo empezó con la música. Ya sea buscarnos a nosotros mismos en una tienda de discos de segunda mano que ya no existe a la salida del instituto o arremangarnos los pantalones y montar un fanzine en blanco y negro para hablar de los grupos que nos gustaban. Un fanzine que, con el tiempo, nos ha llevado hasta aquí. Por eso, puestos a hacer el primer monográfico en la historia de Staf, de qué coño lo vamos a hacer. La electricidad no inspira tanto, en eso seguro que estaremos de acuerdo. Este número está dedicado a una nueva vida cobijada bajo el cielo de Madrid, Inés, luz de Xexux.

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Element is proud to present longtime advocate, Don Pendleton. Having grown up in West Virginia as a skateboarder in the early 80s, Don has an inspired vision of what skateboard graphics should be. Drawing on creative inspiration from the past as well as the present to create a hybrid of unique artwork, Don is just as imaginative on a skateboard as he is front of a canvas. His artistic body of work within skateboarding spans a full decade and he shows no signs of slowing down.

Be sure to check out Don in **Little Giants Volume One: Don Pendleton**.
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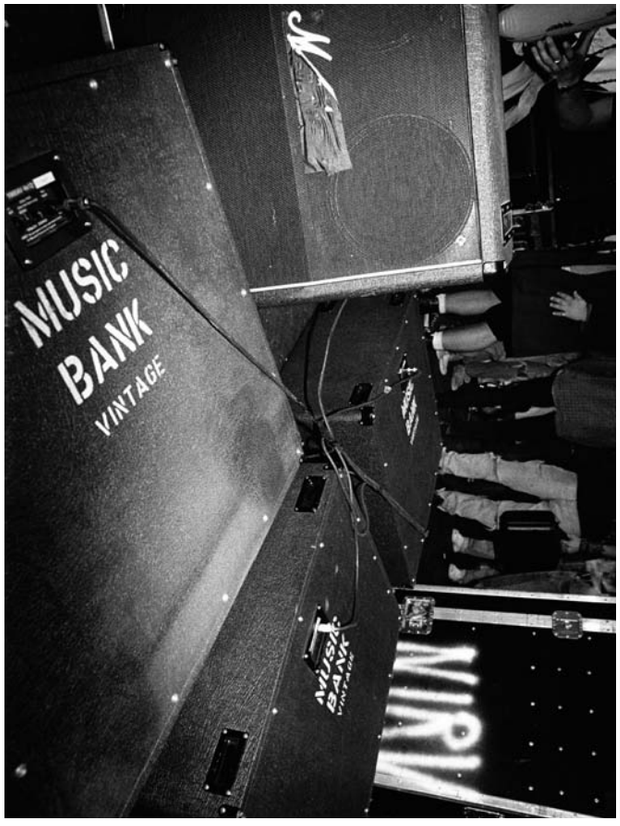
.Touch .Me .I'm .Sick

Además de ser el título del primer single de Mudhoney, *Touch Me I'm Sick* es también el nombre de un libro de fotos de Charles Peterson, el fotógrafo por excelencia del grunge. Evidentemente, una cosa y la otra están directamente relacionadas. Y sí, puede que el libro esté ya un poco antiguo -se editó en 2003- pero teniendo en cuenta que en Staf todos hemos sido bastante grunges y que *Touch Me I'm Sick* tampoco ha llegado precisamente a todas las librerías de este país, pensamos que estas fotos se merecían un hueco aquí. Retratos de una época en la que todos éramos lo suficientemente jóvenes y felices como para creer a muerte en la música recién hecha, y que fueron posibles gracias a la asociación de un veinteañero graduado en fotografía por la University Of Washington, el fundador de Sub Pop Bruce Pavitt y todos aquellos *preciosos perdedores* que decidieron que había llegado el momento de reinventar el rock de masas. **www.powerhousebooks.com**
***Touch Me I'm Sick* está publicado por powerHouse Books.**

Foto {esta página}_ **Mudhoney * Reading UK 1992**
Texto_ **Redacción**

Black Flag * Seattle 1983

Big Black * Seattle 1987

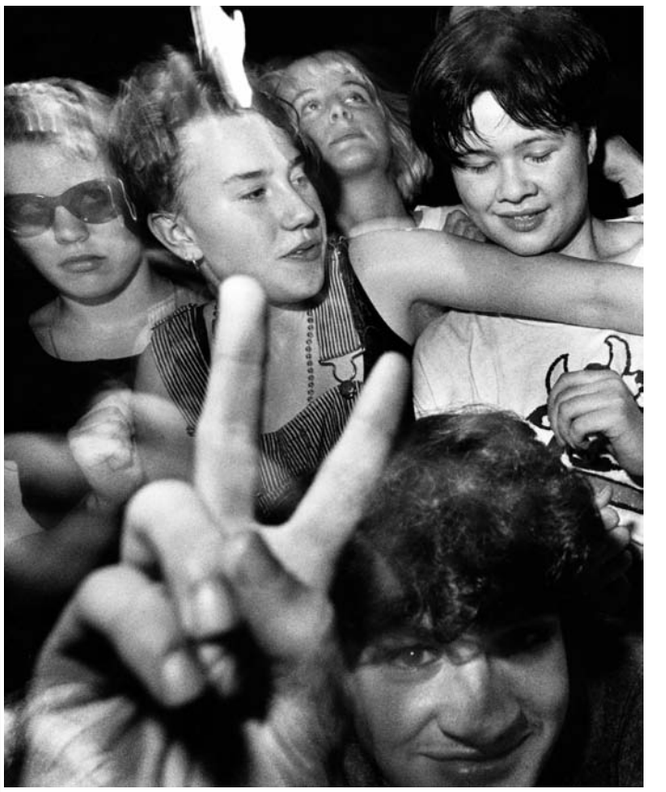


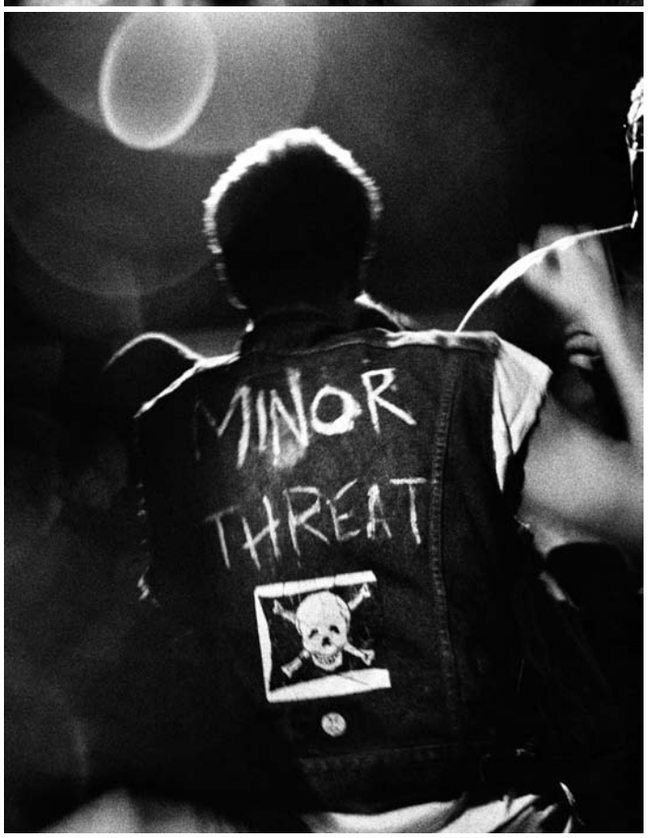
Nirvana * Seattle 1993

Soundgarden * Seattle 1985

Nirvana * Seattle 1989

Beat Happening * Olympia 1993





Meat Puppets * Seattle 1983

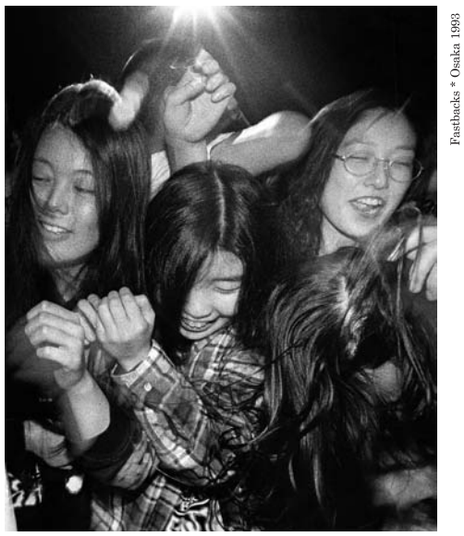
Nirvana * Seattle 1990

Hole * Seattle 1993

Mudhoney * Seattle 1989

Pussy Galore * Seattle 1988

Girl Trouble * Seattle 1987



Fastbacks * Osaka 1993

Eastern Washington 1986

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.Galaxia

Lo más fácil sería decir que Galaxia es un sello discográfico que hasta la fecha ha sacado discos a gente como Tommy Guerrero, Ray Barbee, HIM, Peggy Honeywell, Black Heart Procession, The Len Brown Society, A Grape Dope, Jet Black Crayon, Spaceboy o The Champs. Sería lo más fácil pero no sería del todo cierto, porque eso dejaría fuera un montón de otras pequeñas cosas igualmente importantes en la ecuación de Galaxia como exposiciones, reproducciones en edición limitada de artistas-amigos de la talla de Thomas Campbell o cualquier otra cosa que les apetezca. Básicamente, Galaxia es una red de amigos -una plataforma que lo llama la gente ahora- oficialmente establecida el pasado milenio, con sede en San Francisco y un elemento común que une a la gran mayoría de sus integrantes, el skateboarding. Y no siempre saben exactamente cómo hacer lo que quieren hacer, pero todo el mundo sabe que con la dosis necesaria de ambición y ganas esas cosas se acaban averiguando por el camino. **www.galaxia-platform.com**

Página siguiente_ **Ray Barbee**
Fotos_ **Andrew Paynter * www.andrewpaynter.com**
Texto_ **Redacción**

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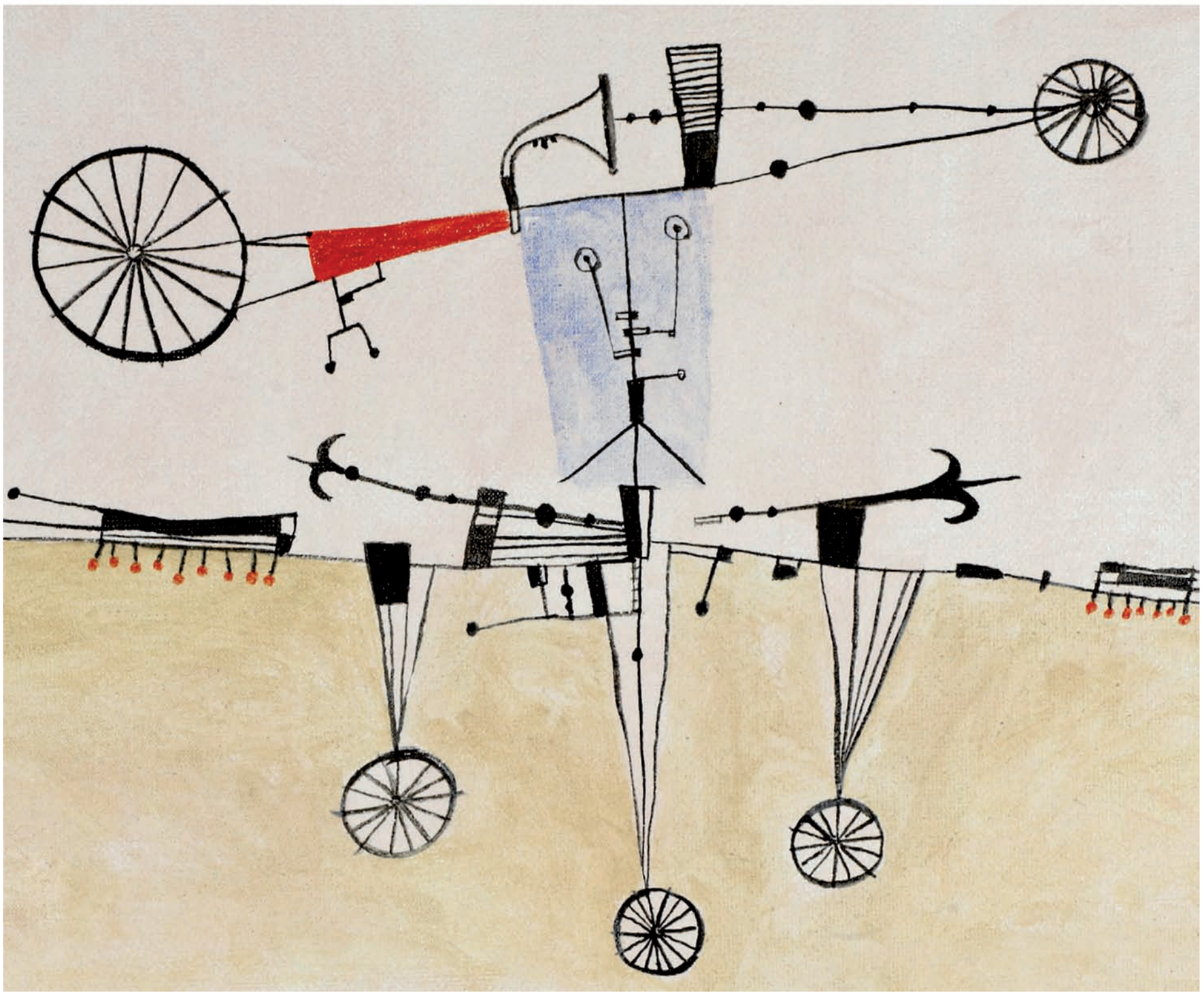
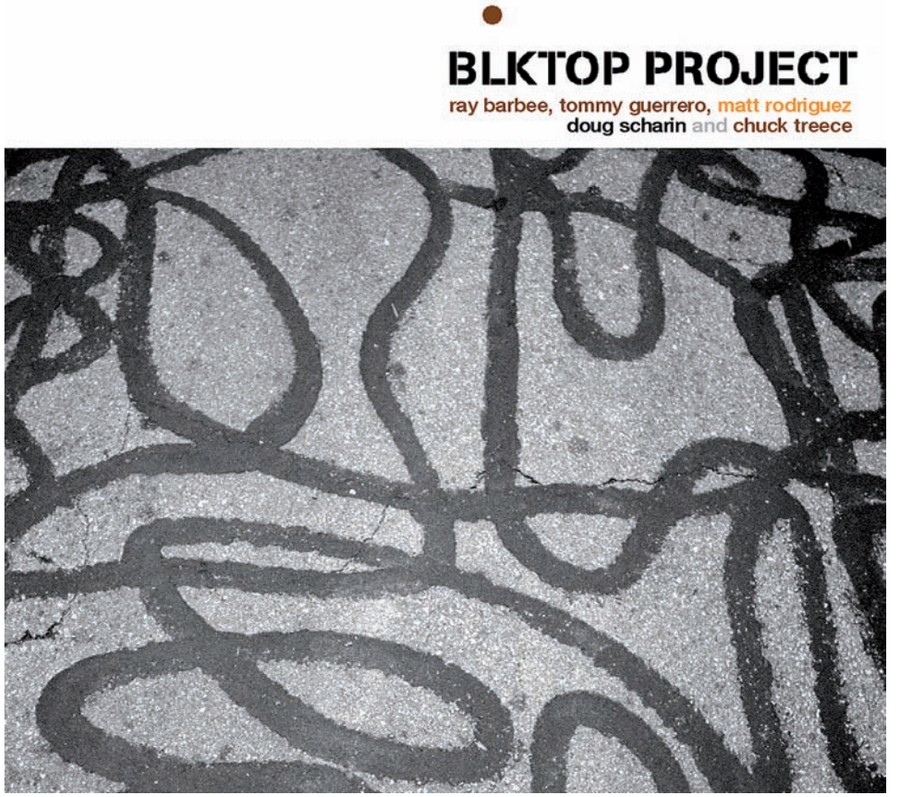
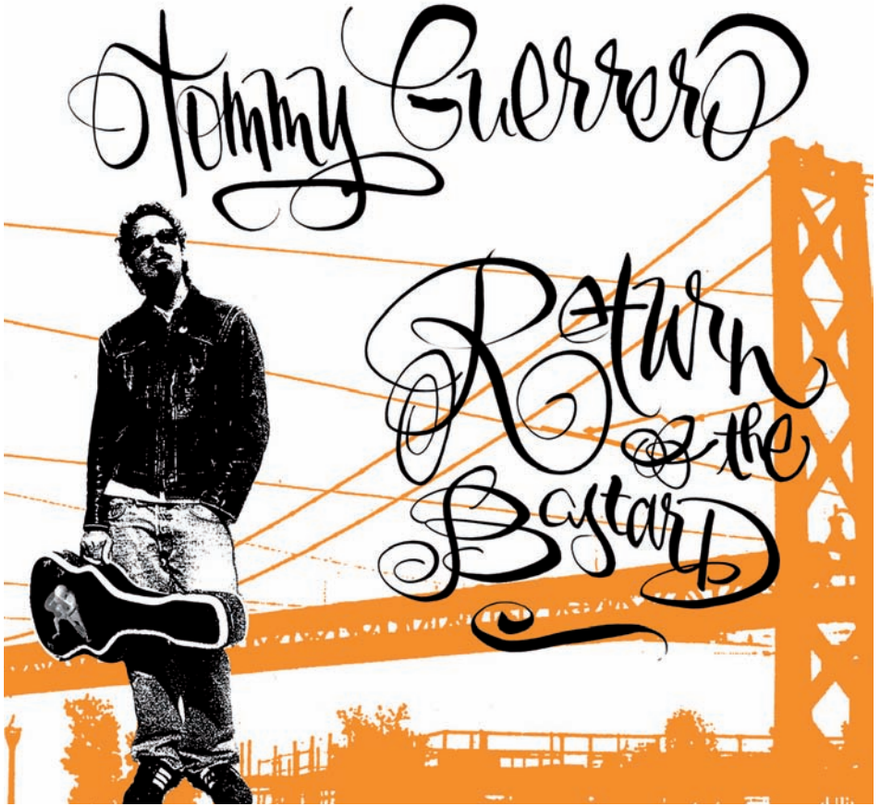
Galaxia Recordings




BLKTOP PROJECT
ray barbee, tommy guerrero, matt rodriguez
doug scharin and chuck treece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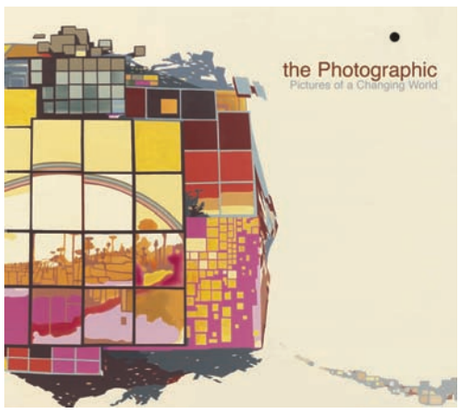
the Photographic
Pictures of a Changing World

ray barbee
in full view*

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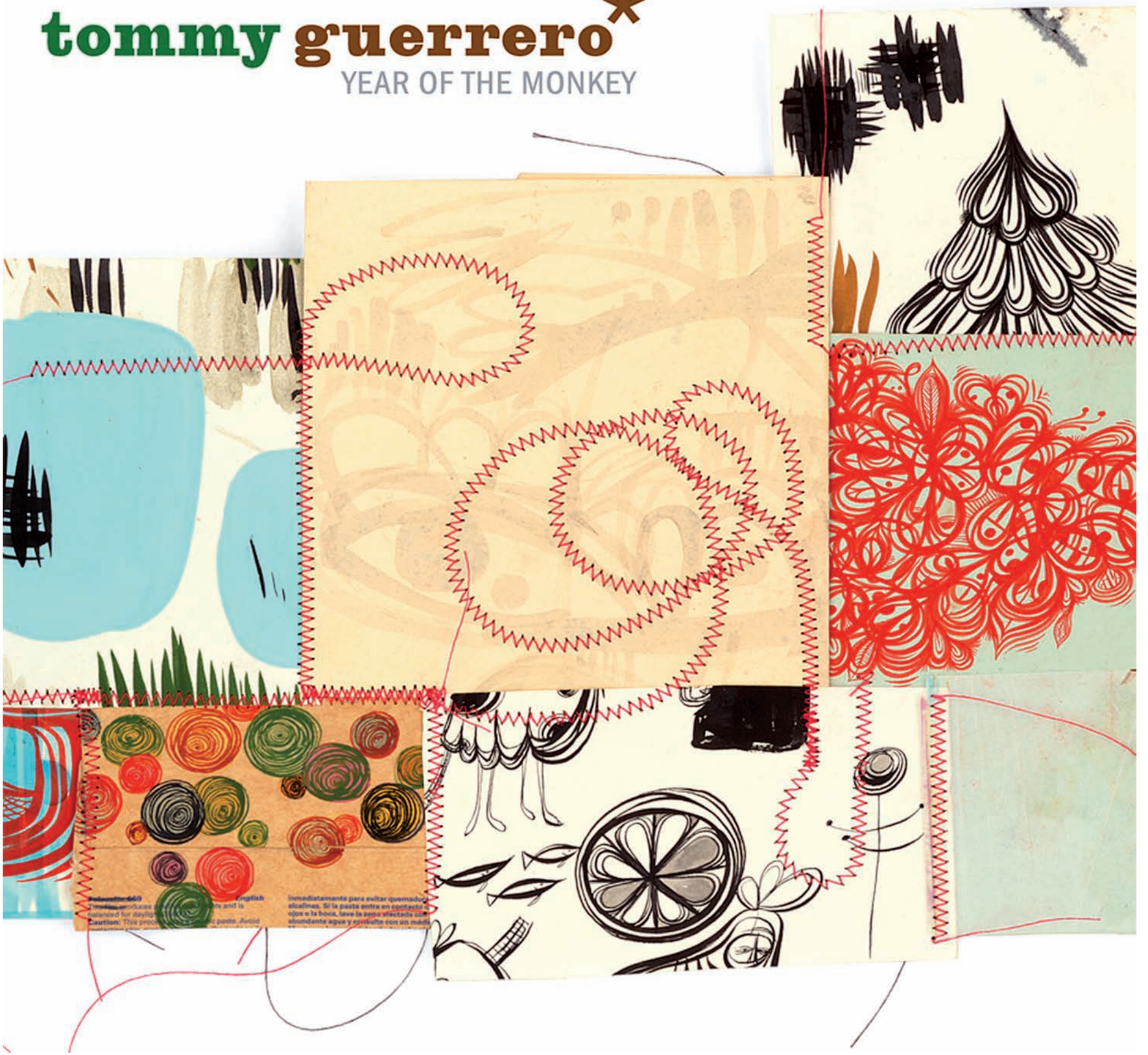

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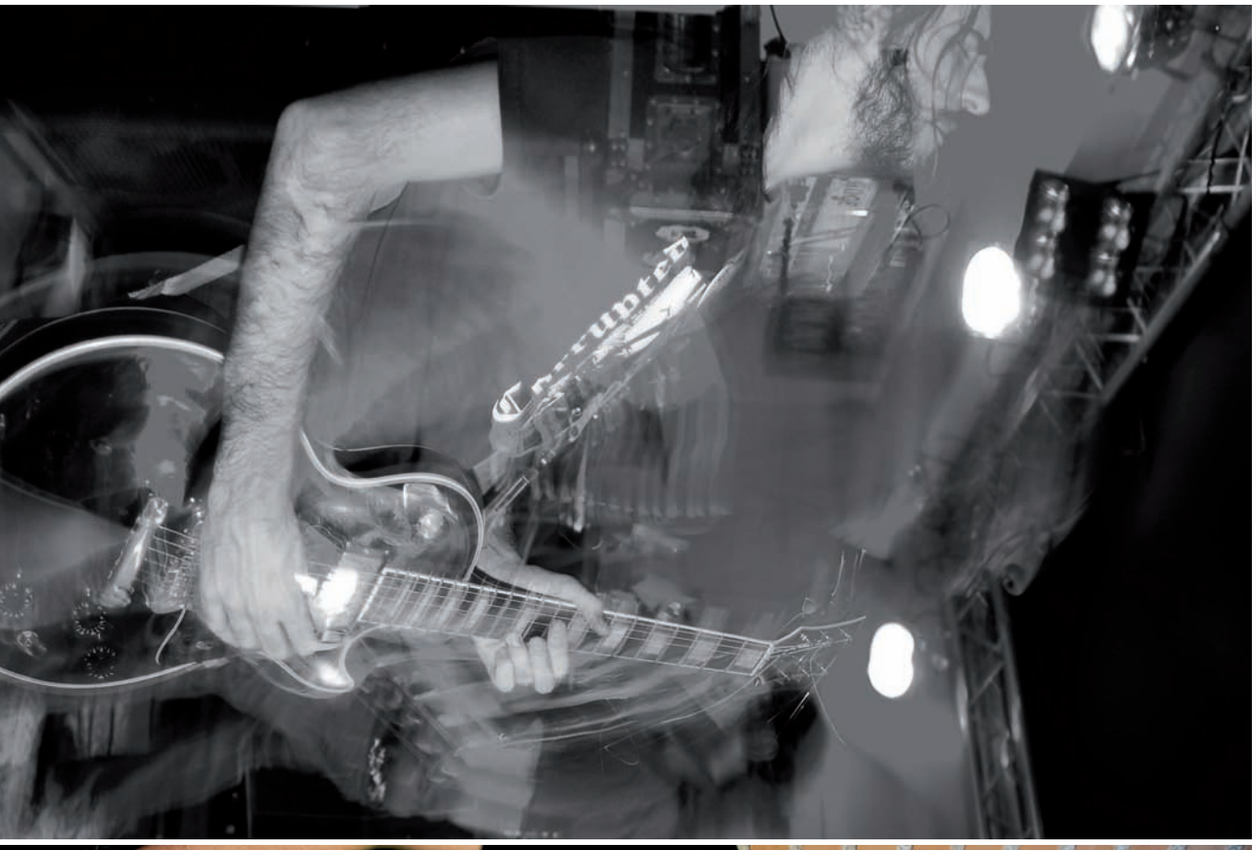
Madrid está en plena forma. Hay gente con cosas que decir, hay gente con ganas de ponerles un micro delante y unos amplis detrás y hay gente con ganas de escuchar. Y hay mucha gente -gente con cámaras- dispuesta a convertir todo eso en una foto. Esta misma mañana discutíamos en la oficina si entre nosotros habrá algún futurible Glen Friedman. Básicamente, si todas estas fotos de ahora valdrán algo dentro de veinte años. Puede que sí, puede que no. Pero si es que sí, por barato que las paguen, Julia Morell acabará felizmente prejubilada. En los tres años que lleva en Madrid Julia se ha dejado sus tinerfeñas cuclillas tras los monitores de todas las salas de la capital, y aún le ha quedado tiempo para montar promotoras, cerrarlas, volver a abrirlas y diseñar un montón de carteles de conciertos y portadas de discos entre medias. Ella dice que un día aprendió a oler la luz, y desde entonces no hace otra cosa que captarla con su cámara reflejada en las caras y en los instrumentos de un montón de músicos idealistas capaces de hacer que cada noche te importe menos que en Madrid no haya una sala de conciertos en condiciones. **www.thiothixene.es**

Texto_ **Redacción**

Adrift * Sala Silikona



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Sou Edipo * Copernico

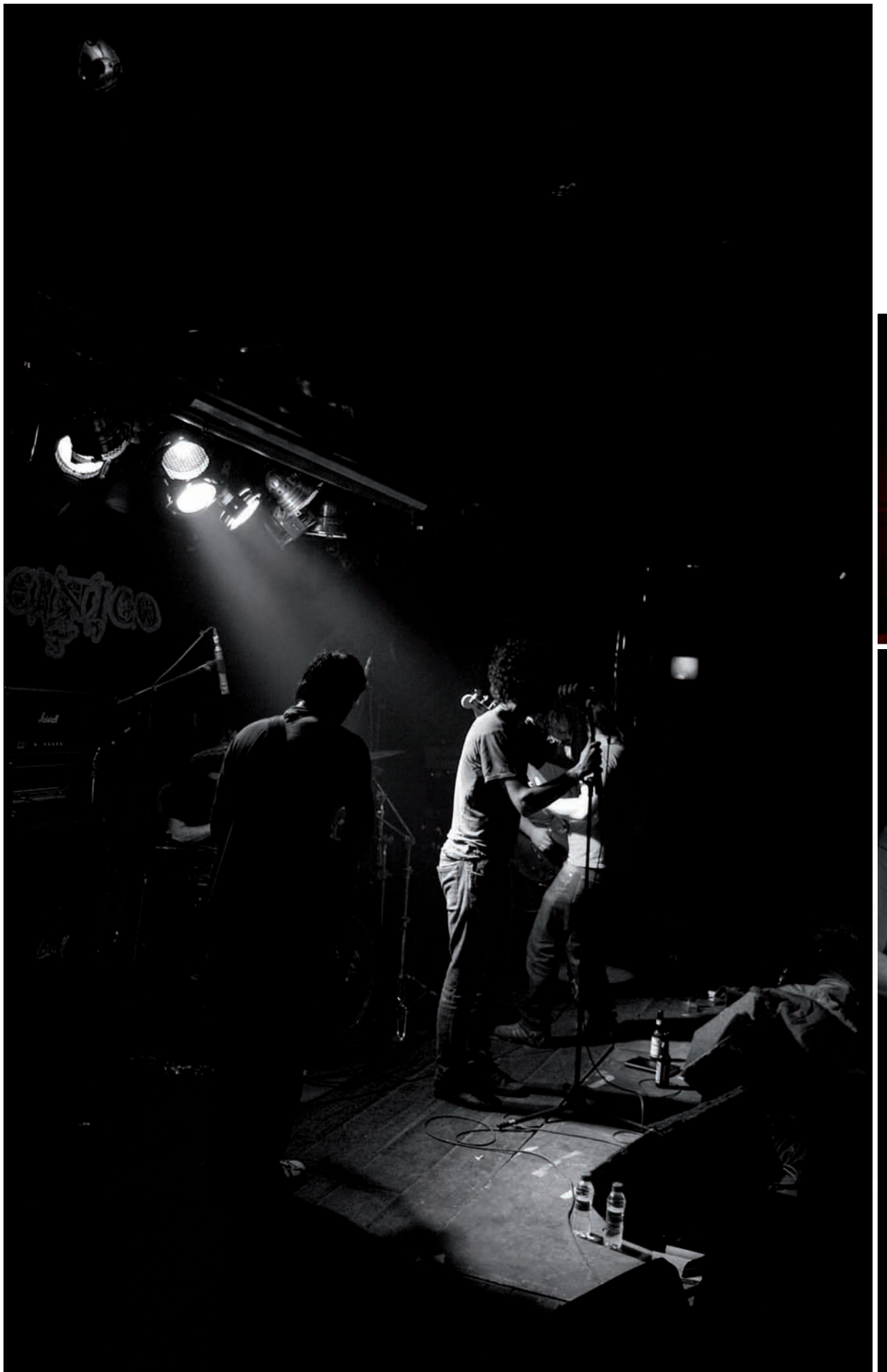
Mopane

The Joe K Plan * Laboite

Hindrance * Wurlitzer Ballroom

Tenpel * Copernico

Sou Edipo * Copernico



Ainara Legardon * Moby Dick

Sonnöv * Laboite

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Mierda Pura * Wurlitzer Ballroom

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.Aaron .Turner

Aaron Turner pasó la mayor parte de la década de los noventa fumando hierba y reivindicándose como straight edge. Hoy día es la cabeza visible de una extraña secta religiosa conocida como Hydra Head Records, una elitista facción musical conocida *en la industria* por su habilidad para vender el mismo producto a sus clientes en seis o siete colores diferentes. Buscando ampliar su omnipresente influencia Aaron formó Isis, una banda a cuya música las revistas se refieren como *post metal* y que ha permitido a Turner acumular más acólitos a un ritmo realmente alarmante. En aras de una obsolescencia planeada, Aaron Turner también participa en otros proyectos musicales -*bandas*, si se las puede llamar así, con nombres como Old Man Gloom, House Of Low Culture, Drawing Voices, Vessl o Lotus Eaters- que no son más que meras tapaderas para su megalomaníaca visión de un mundo poblado únicamente por clones de A. Ron Turner y galgos italianos. También dibuja y diseña portadas de discos, y le suele dar la risa cuando, encima, le pagan. **www.aaronbturner.blogspot.com**

Texto_ **J. Bennett**

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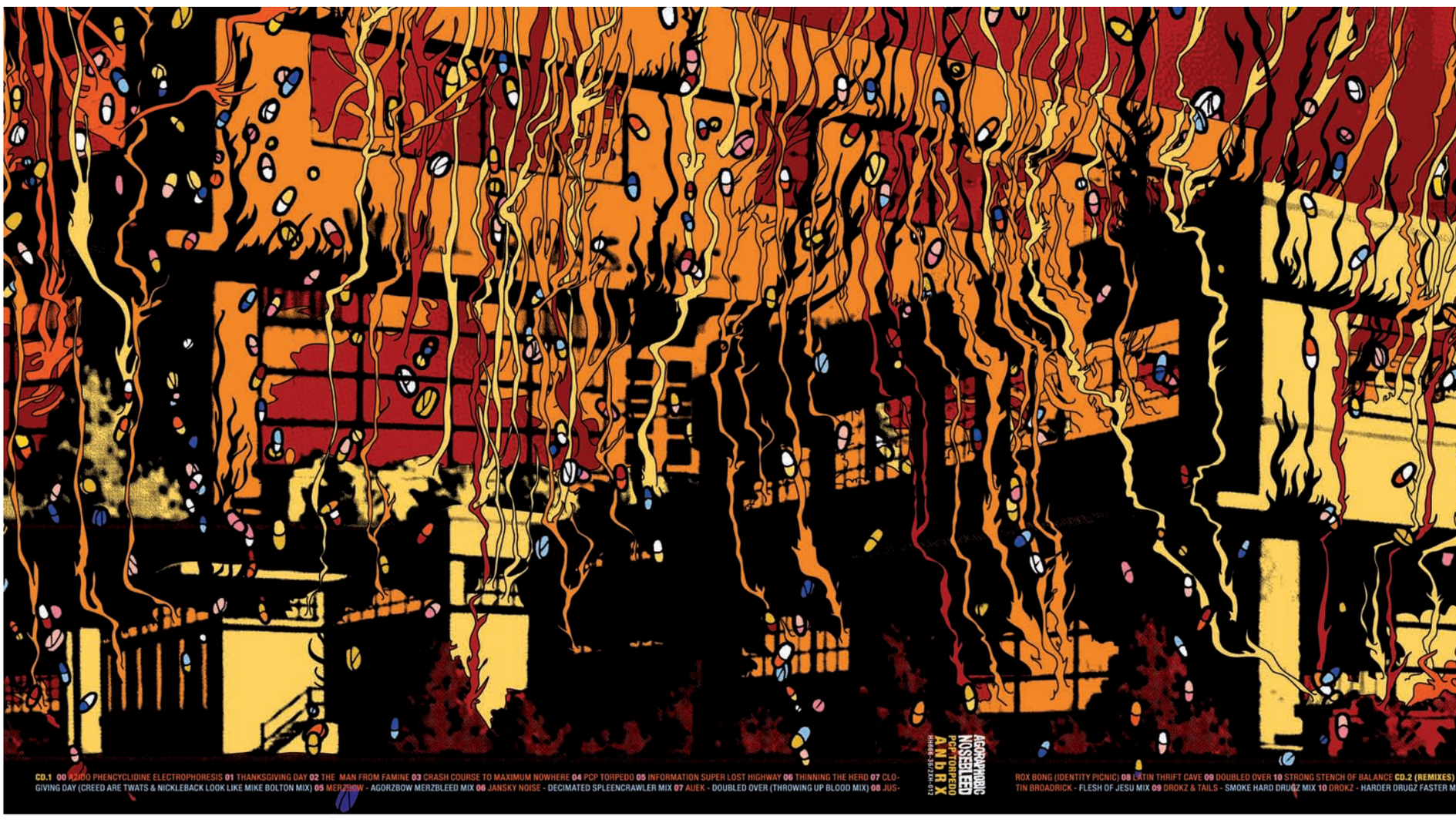
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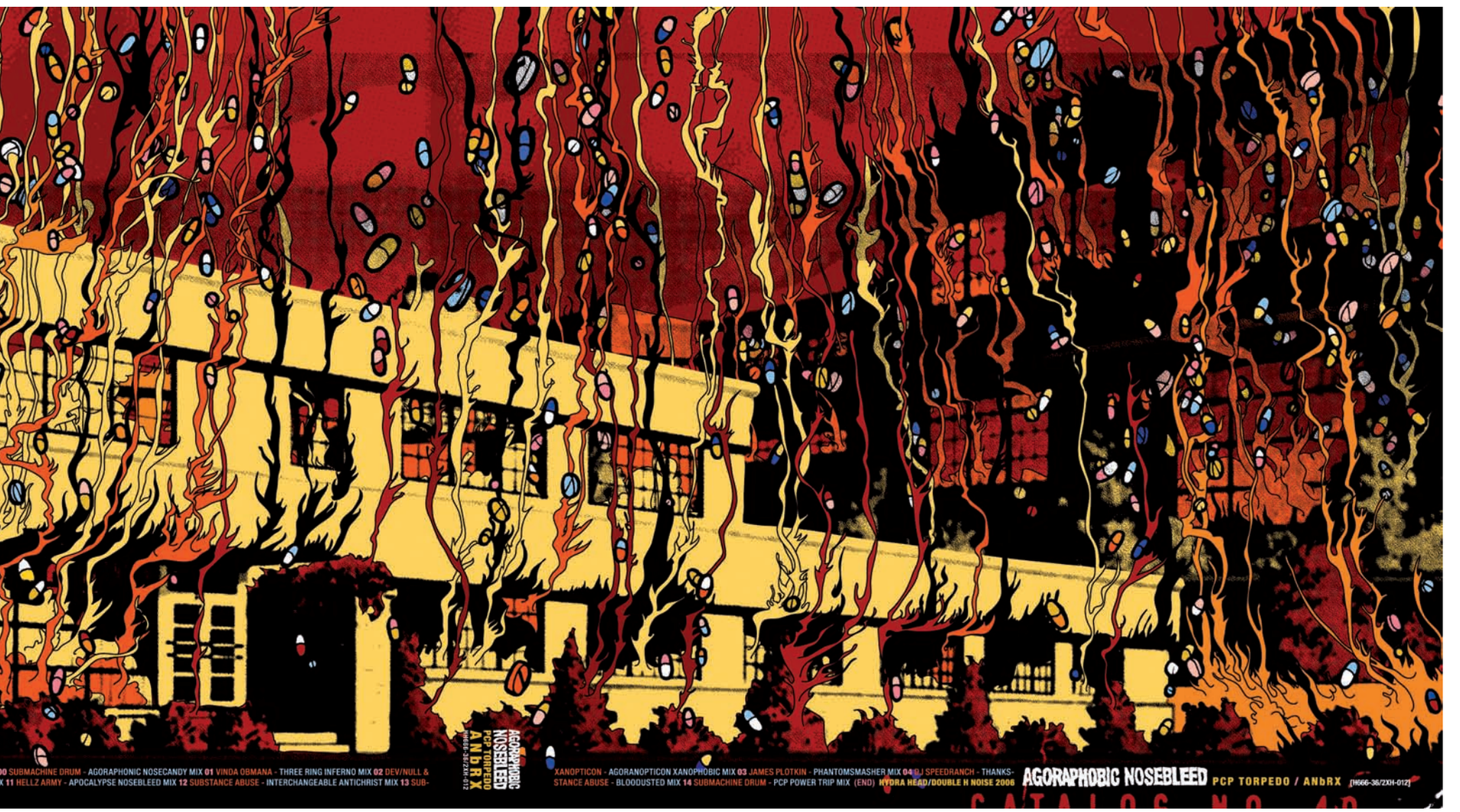
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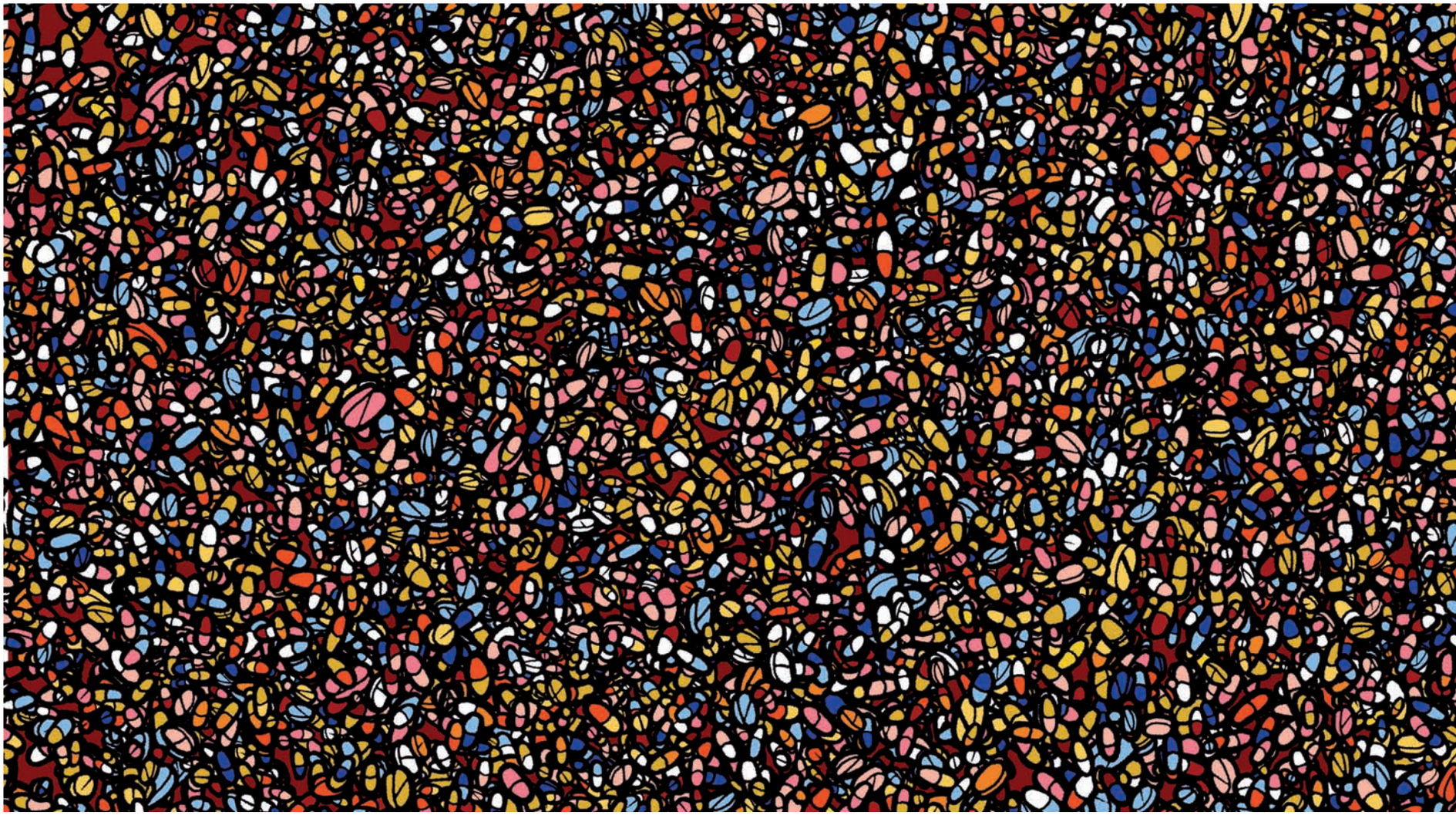
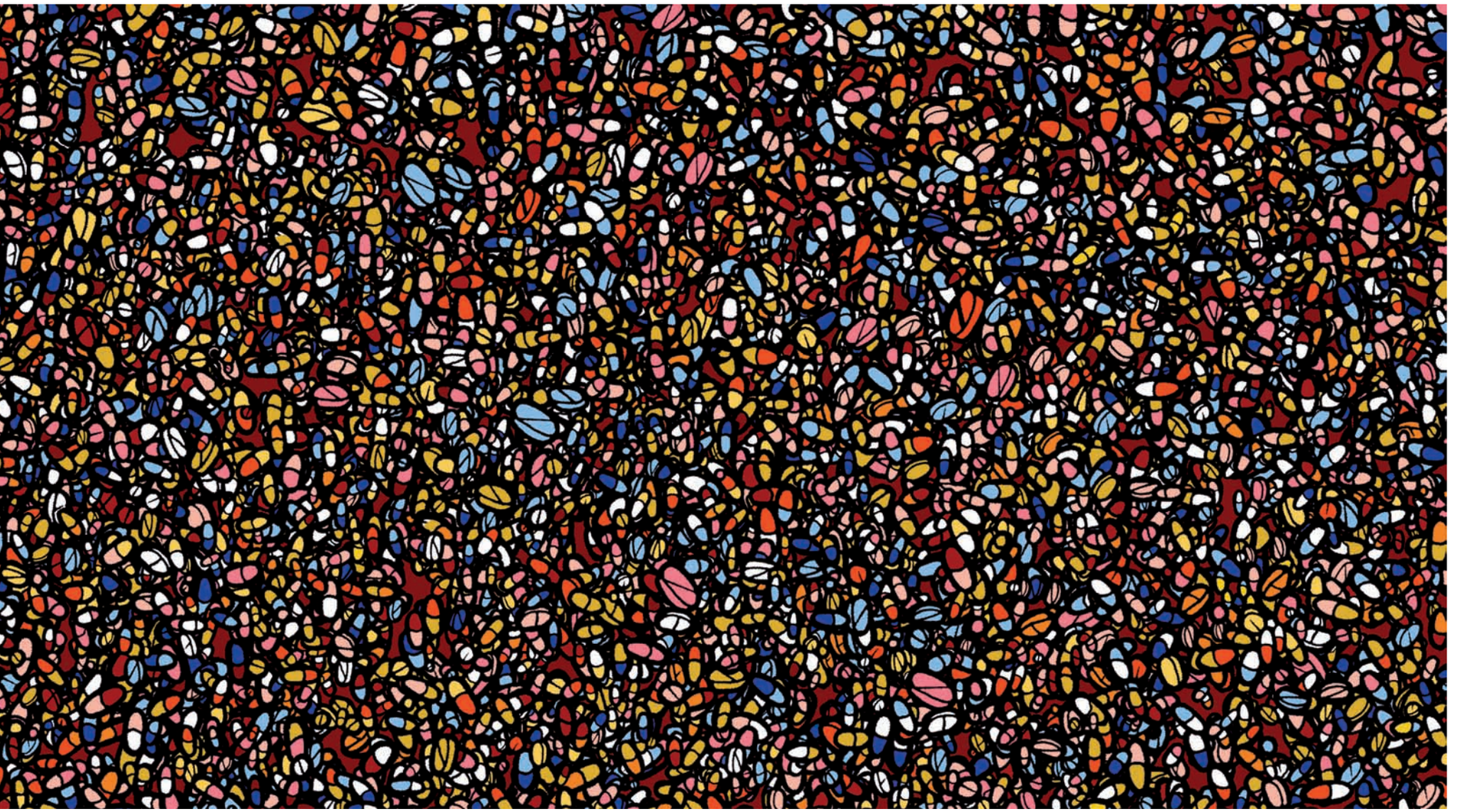


"Nothing is true, everything is permitted."
This quote has been attributed to Hassan-I Sabbah (also known as Hasan bin Sabah, "Old Man of the Mountain", etc) , though there is s

In The Absence Of Truth

ISIS: B.C. Meyer, A. Turner, A. Harris, M. Gallagher, J. Caxide. ADDITIONAL MUSICIANS: Troy Zeigler - additional percussion and acoustic
Rivers, But in Drops", Caleb Scofield - additional vocals on "1000 shards". PRODUCED BY Matt Bayles and ISIS. ENGINEERED AND MIXE
AND MIXED AT The Bomb Shelter, Los Angeles, 06/08/06 - 07/02/06. MASTERED BY Ed Brooks at RFI, Seattle, 07/06. ARTWORK AND D
strings, GHS strings, and Planet Waves cables. ALL SONGS PUBLISHED BY ISIS (oceanicon/gallagherisis/harrisis/owlandmanatee/jeff
Ipecac, Bayles, Daymare, Conspiracy, Robotic Empire, Scofield, Zeigler, C.F. Turner, Flower Booking, John Ferrante/FPE, Jason Hellmans
and Chris Nelson, Kenneth Thomas, and Robin Laananen for documentation. Thank you for listening. ISIS: P.O. Box 291430, Los Angeles



ISIS

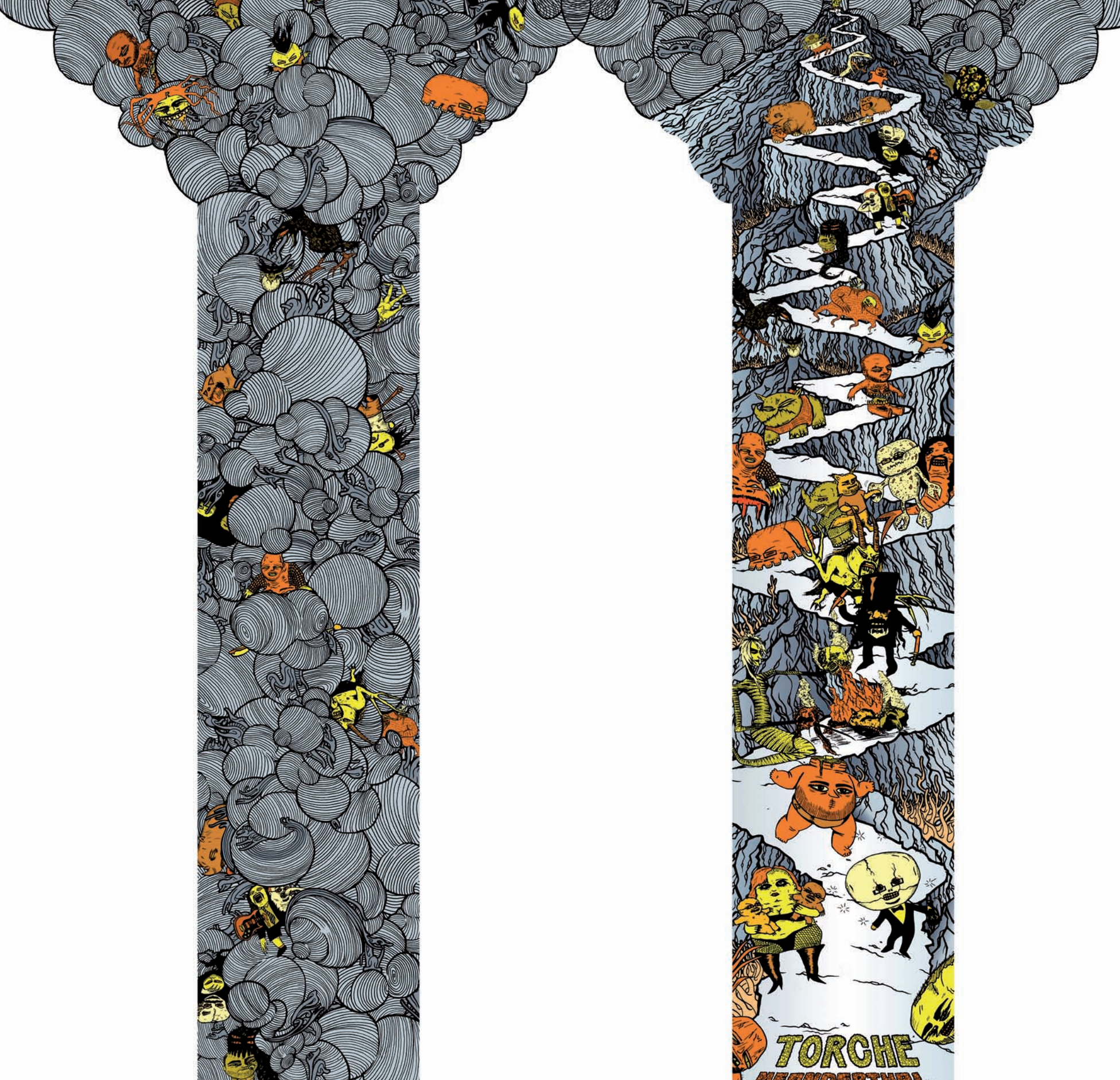
In the absence of truth

"NOTHING IS TRUE. EVERYTHING IS PERMITTED"

1. WRISTS OF KINGS 2. NOT IN RIVERS, BUT IN DROPS 3. DULCINEA
4. OVER ROOT AND THORN 5. 1,000 SHARDS 6. ALL OUT OF TIME, ALL INTO SPACE 7. HOLY TEARS 8. FIRDOUS & BAREEN 9. GARDEN OF LIGHT

me debate amongst historians as to the authenticity of this claim.

uitar on "Firdous E Bareen", Charley Turner - additional vocals on "Holy Tears" and "Not in
BY Matt Bayles. ASSISTANT ENGINEER: Mike Gerlach. DRUM TECH: Troy Zeigler. RECORDED
ESIGN BY A. Turner. LIVE SOUND: Greg Moss. ISIS uses Evans heads, Vater sticks, D'Addario
sis). Administered by SESAC. THANKS TO: our families, our friends, our girlfriends and wives,
, Hydra Head, Greg Moss, F.W. Turner for conceptual/lyrical consultation, The Bomb Shelter;
CA 90029. www.isistheband.com.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.Joe .Conzo

El New York Times le llama *el hombre que fotografió el hip hop cuando era un bebé*, pero Joe Conzo es simplemente el producto de una cultura. Neoyorriqueño nacido en el Bronx en 1963 y compañero de instituto de los Cold Crush Brothers, Joe creó con su cámara auténticos tesoros en blanco y negro entre 1978 y 1983. *Born In The Bronx: A Visual Record Of Rap's Early Days*, publicado en 2007, muestra muchas de aquellas maravillas instantáneas que abren una ventana a los primeros días del hip hop en las caras, los atuendos y las poses de Cold Crush Brothers, Busy Bee, The Furious Five, Kool Moe Dee y muchos más. Pero la contribución fotográfica de Conzo a la historia del mundo no se limita al hip hop. También documentó las condiciones políticas y socioeconómicas del South Bronx a finales de los setenta y principios de los ochenta, y gracias a la gran amistad que unía a su padre con Tito Puente, Joe se encontró con la oportunidad de respirar el mismo aire que grandes del jazz latino como Héctor Lavoe, Celia Cruz o la leyenda en persona, Tito Puente.

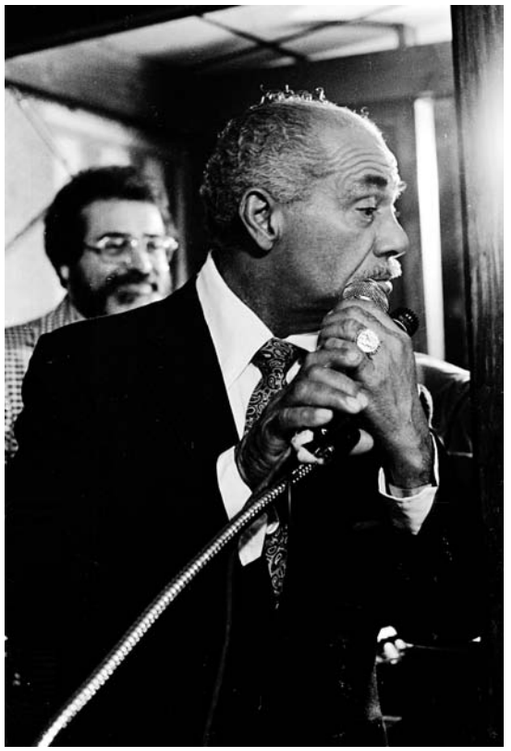
www.joeconzo.com

Texto_ **Joy Yoon**

Notorios Two(e)

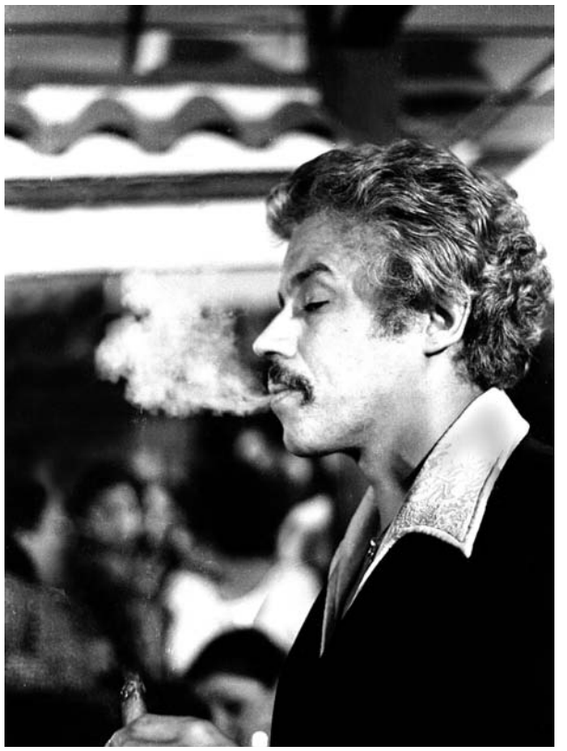
Caz y JDL * 1981

Cold Crush * Hunt Point Palace 1981



Machito * 1980

Celia Cruz * Madison Square Garden 1980



Johnny Pacheco * 1980

Eddie Palmieri * 1980

Ray Barretto * 1980

Johnny Pacheco * 1980

Tito Puente. Joe Conzo. Felipe Luciano. Willie. Bobo * 1979

Hector Lavoe * 1979

Dave Valentin * 1978

Celia Cruz * Madison Square Garden 1980

Ray Barretto y Tito Puente * 1980

Leyendas del jazz latino * 1980

The Mean Machine * South Bronx 1982

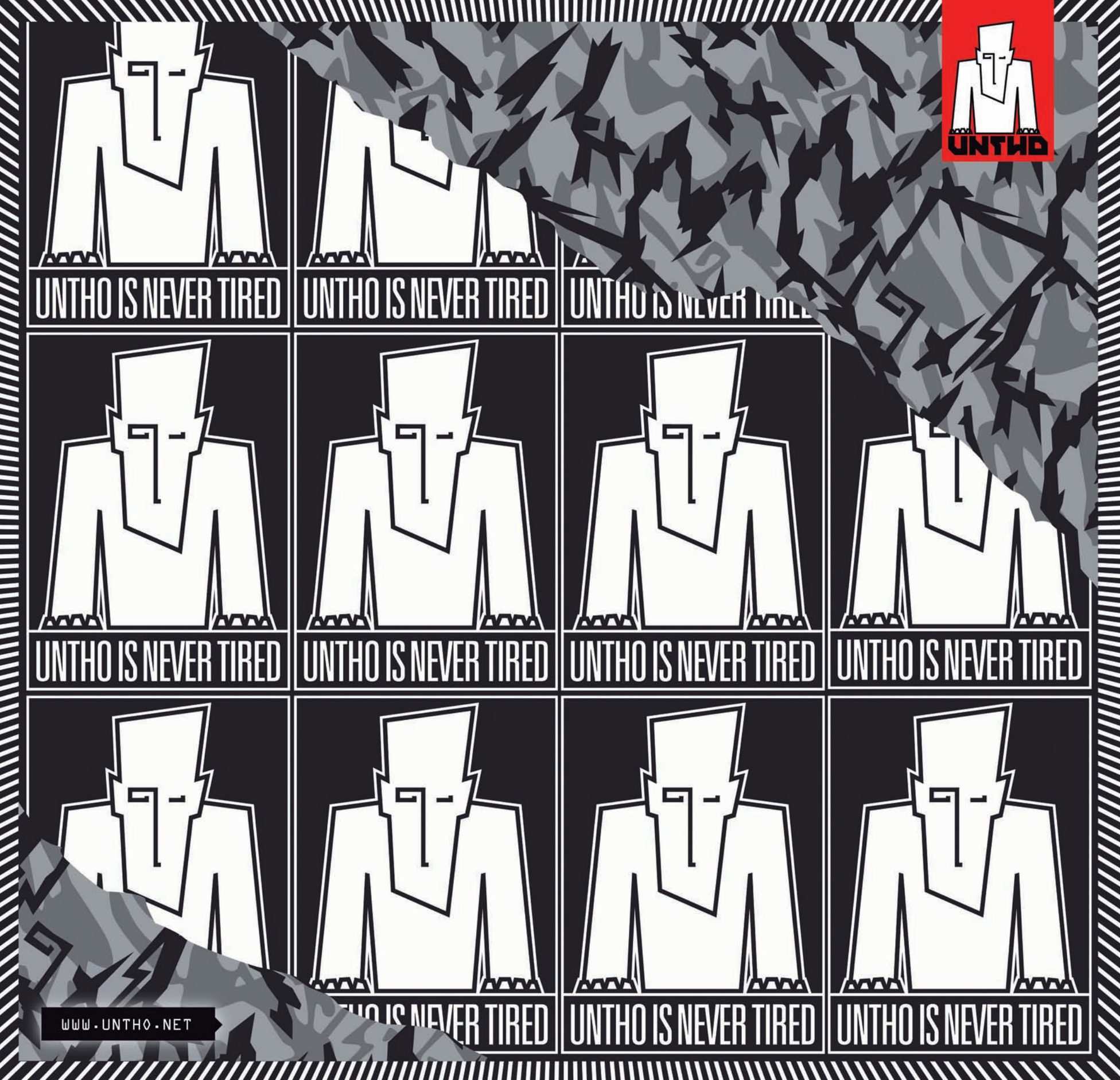
BGirls * South Bronx 1980

Our Future * South Bronx 1979

Cold Crush Bros * 1981

Cold Crush Bros * 1981

Trecherous * 1981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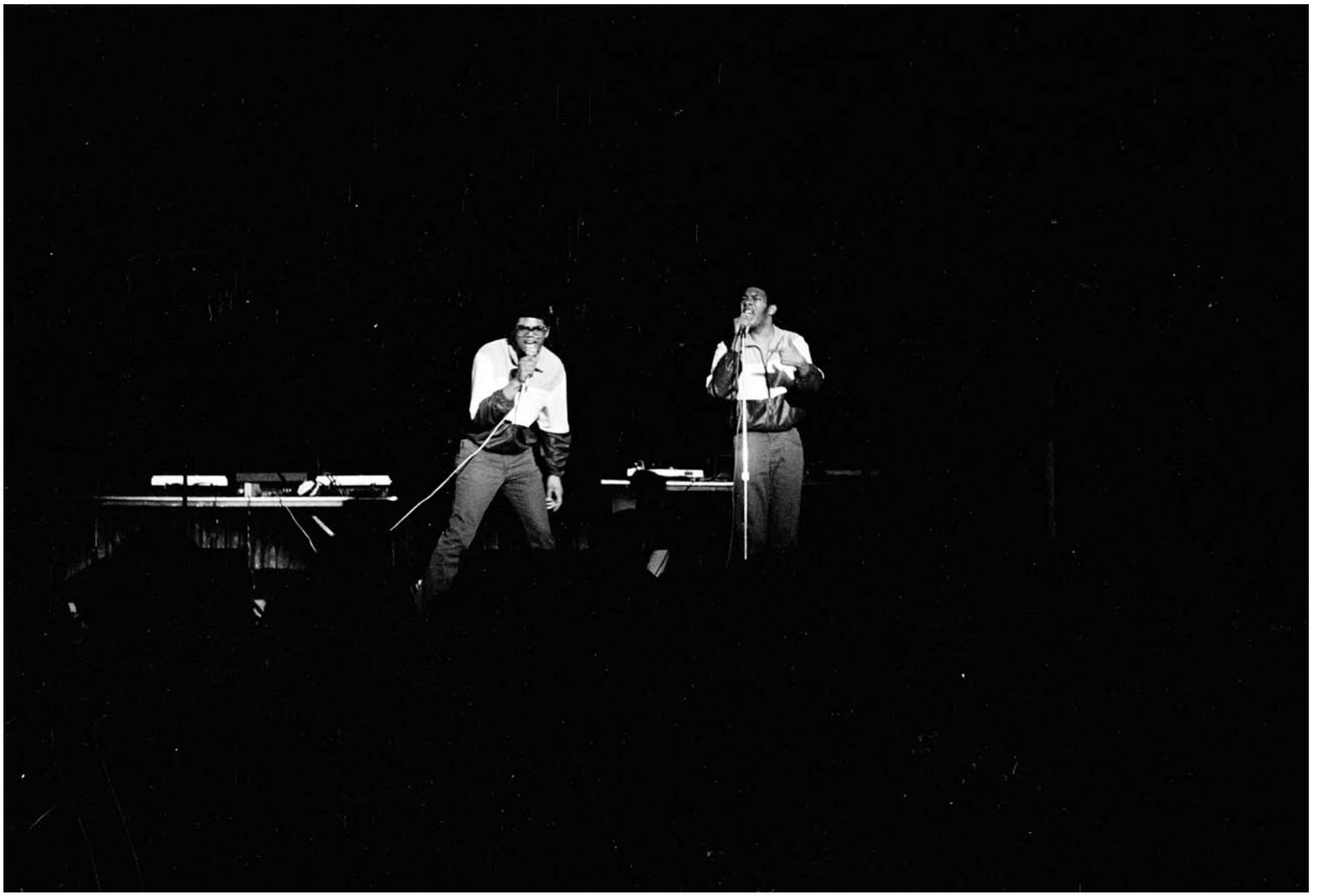
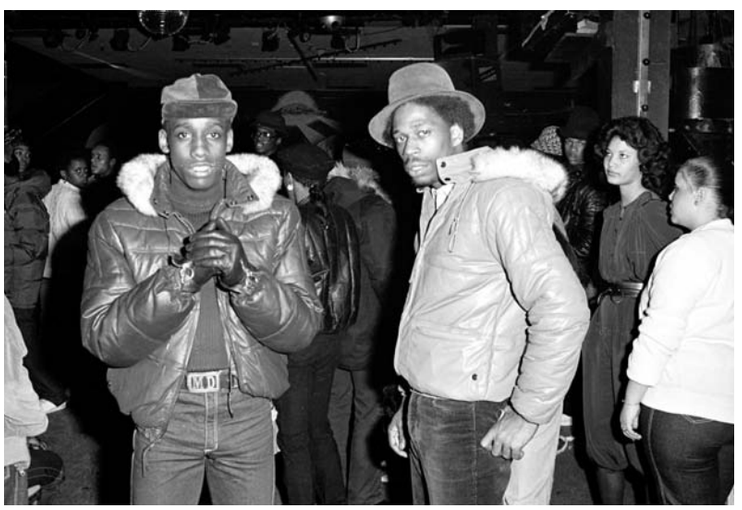
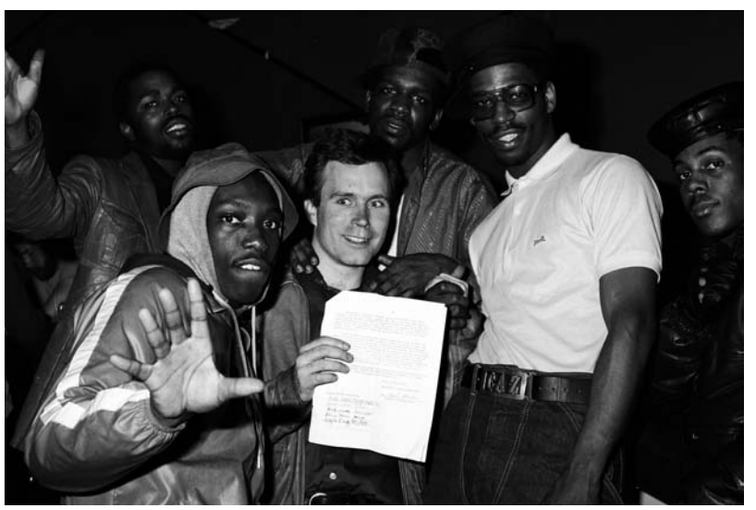


Run DMC * 1982



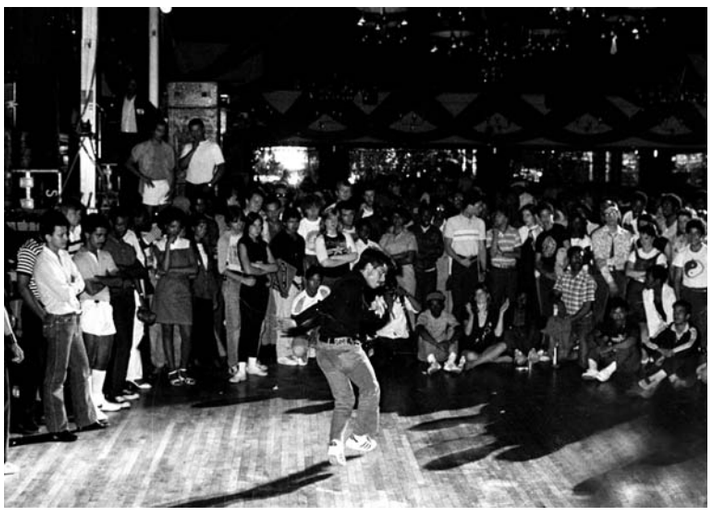
Kool Moe Doe y Grandmaster Caz * Harlem World 1980



Cold Crush y Charlie Ahearn * 1981

Grandmaster Caz * 1982

Cold Crush * 1982



Roseland Ballroom * NYC

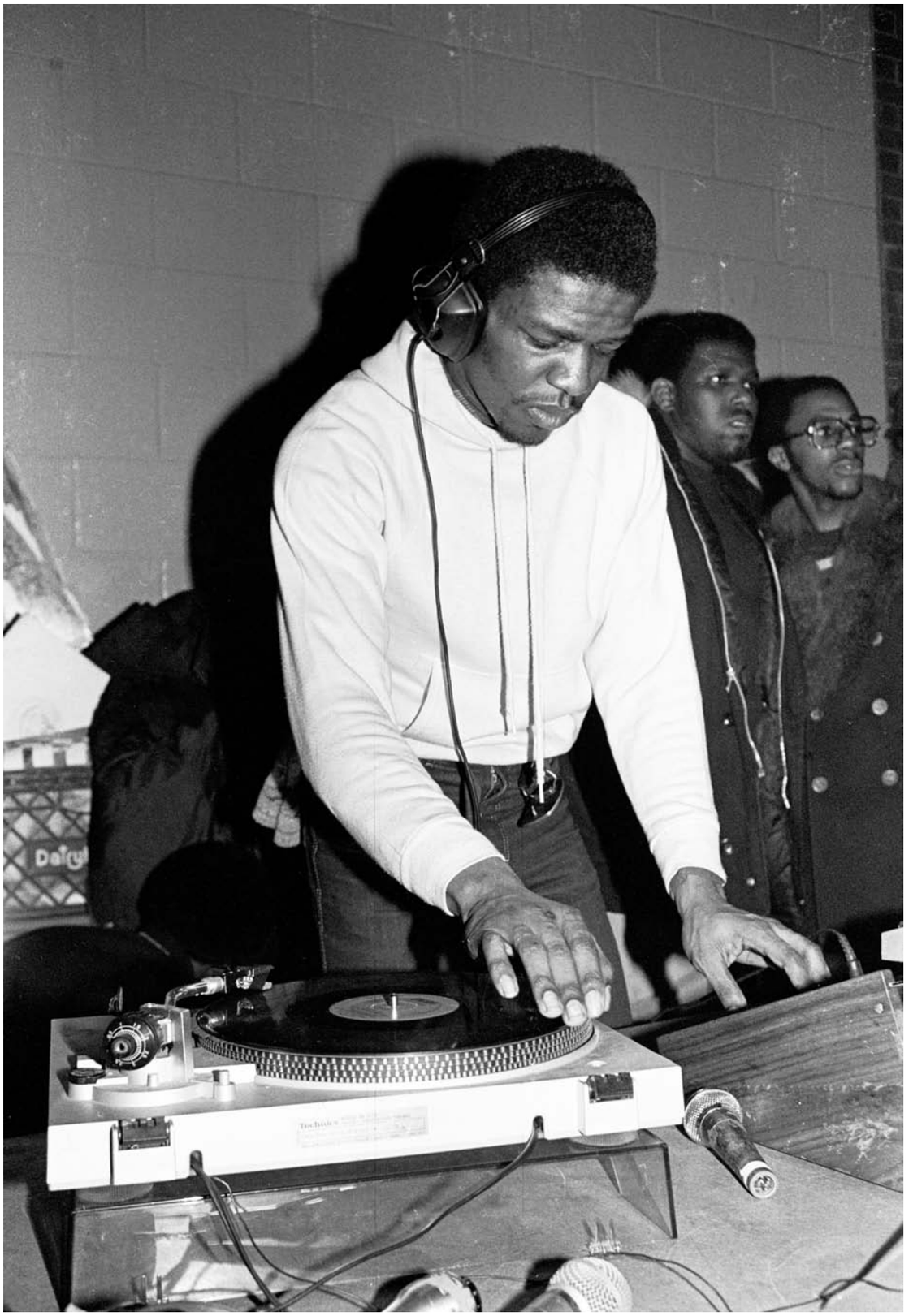
Grandmaster Caz * 1981

Tony Tone. Kurtis Blow. Mister Magic. Junebug. JDL * 1982

DJ Tony Tone * 1980

Tony Tone * 1982

Easy AD y Tony Tone * 1979



Tony Tone. Bam. Busy Bee * 1979

Photo by Nick Clements

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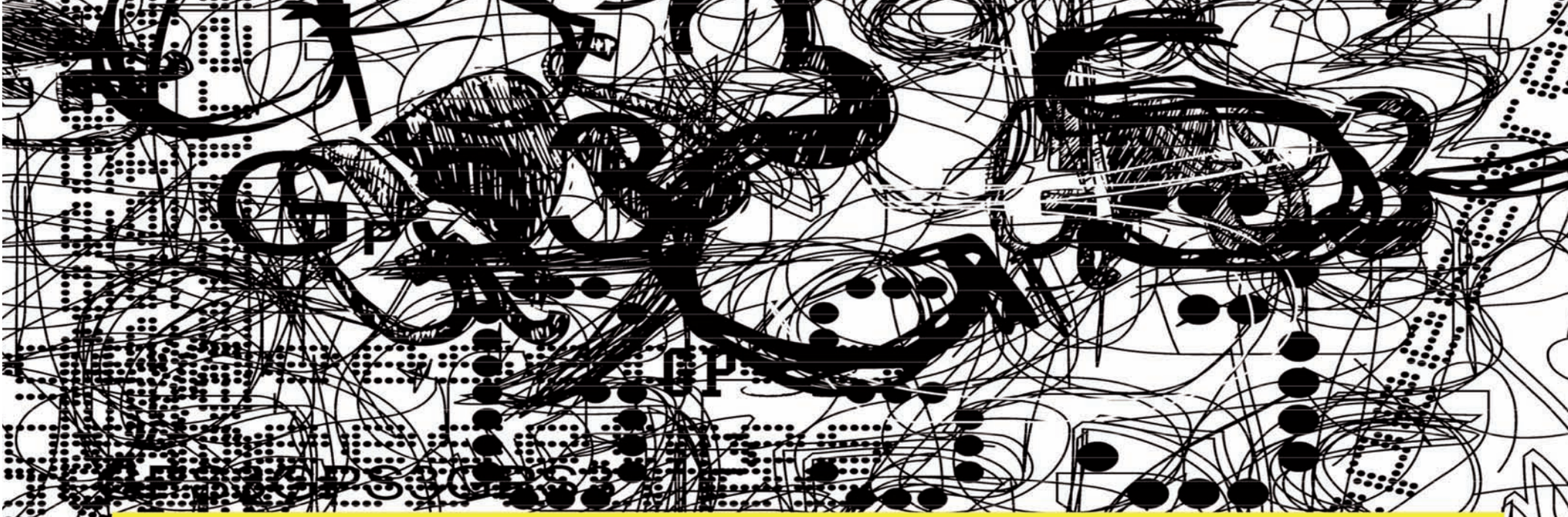

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.Jason .Farrell

Cuando un músico se mete a diseñador lo lógico es que acabe haciendo un montón de portadas de discos, y en el caso de Jason Farrell -Swiz, Bluetip, Retisonic- parece que la lógica funciona a las mil maravillas. De hecho, cuando le pedimos que nos enviara material gráfico para llenar su espacio en este tercer *Staf Especial Gráfico* nos colapsó el FTP con seiscientos megas de portadas en JPG, que, por si no sabes lo que eso significa, son una auténtica burrada de portadas. Unas más famosas, otras menos, pero todas igual de brillantes, precisas y estéticamente magnéticas. Líneas inexistentes que dividen magistralmente el espacio, troqueles que se ríen en la cara de las leyes de la paginación tradicional y una envidiable capacidad para componer fotografía, entre otras cosas. Una pena que un día se cansara del diseño y decidiera concentrarse en escribir, dirigir y rodar películas. A día de hoy Jason sigue patinando, sigue tocando -tanto con Retisonic como con Bluetip- y, aunque mucho menos, sigue diseñando portadas de discos. **www.jasonfarrelldesign.com**

Texto_ **Redacción**
Foto_ **James Wall**

Somewhere around february of 1995, Dave Stern and I decided to start a band.

EPHADREPHINE™: IT'S BEEN THE FASTEST YEAR YET; I CAN ATTEST TO THAT. BEEN DOING NOTHING GOOD AND NOTHING WELL. SEEMS THESE DAYS I'VE TAKEN ON A HANDSOME DEBT. HANDS RED-INKED AND SINKING FAST. SPEND MY DAYS BASED UPON A FEELING THAT COULD NEVER LAST. I KNOW IT'S HARD WHEN LIQUOR AND WORK MAKE UP THE PATH OF LEAST RESISTANCE FORGETTING THROUGH YOUR LIVING. SO FADE INTO PLACE, PAYMENTS ARE MADE SO EASY. LITTLE THINGS PLEASE THESE NUMBED-UP ALL-THUMB THOUGHTS. LIFE LONG FAITH PAWNED OFF AT SOME SOUL YARD SALE EXCHANGED FOR MERE ROUTINE.

Dave found Jake Kump through mutual friend Sam Velde, I found Zac Eller at the bar. By may or maybe june we were practicing. Our first song was called "Past Tense." I wanted to call the band The Ohio Blue Tip, but was out-voted. The 7-inch was named "OHIO" as a consolation. We rushed to record and release a single for our first U.S. tour in september (which had us stranded in Ohio for way too long, making us all happy I lost that first argument). Ian and Jeff at Dischord liked the songs, and offered to help release the single as a split with Hellfire. The name "Ephadrephine" was the closest thing to a word that sounded like the back-up vocals. Jake halted recording to go buy baby powder for his hands... other than that, recording with Geoff was easy. The rest of the band knew the vocal melody ripped off The Misfit's "Hollywood Babylon", but I never told them the music was lifted from Skid Row's "Piece of Me".

Jason Farrell *sang and played guitar*
Jake Kump *played bass*
Dave Stern *played guitar*
Zac Eller, Aaron Ford, & **Dave Bryson** *played drums*

mastered 07/01 @ West West Side by Alan Douches
songs: bluetip / lyrics: jason ©1995–2001 *(except "52-Girls" / B-52's ©1978 boo-fant tunes)*

INSET: COLUMBUS, OH > *PHOTO J.FARRELL*

HAUNTED HOUSE: I'M TOLD MY HOUSE IS HAUNTED, BUT I AIN'T SEEN THE FACE THAT IT'S HOLDING ON TO. DOORS SLAM AND CLICK LOCKED LEAVING COLD SPOTS WITH ALL MY STUFF SPREAD LACK OF SENSE LIKE ACROSS MY ROOM. YOU WANTED TO SEE ME RUNNING RED AND DEFEATED, I WON'T BE GIVING THAT TO YOU. THAT'S MINE. EYELASHES SPENT ON WISHES HIT THE FLOOR UNHEARD AND IGNORED, SHOULDN'T BAT THEM QUITE SO FAST. I'M TOLD MY HOUSE IS HAUNTED, BUT I DON'T RECALL INVITING YOU.

"Haunted House" was the first of many recordings we did with J... "Sub-Zero Sonic Labs" literally translates to "a cassette 8-track in his basement." "F-" was also recorded during this session. It ended up on the Lovitt Empire compilation and was later re-recorded for "JOIN US / DISCHORD No. 116." I called it haunted house because I thought the music sounded creepy. The working title stuck and the lyrics grew into the name (my housemate Kim did think our group house was frequented by a tall rastafarian ghost). I never had any real words for the chorus or bridge. We toured the U.S. a second time in may while we waited for our debut album's release. Zac decided he didn't want to be a drummer, and quit after 66 shows. We all saw that coming, but could not have anticipated that he was only the first in a long line of cursed drummers. The split 7-inch was released on Maggadee (old friend Bill Dolan's new label) in coordination with a Bluetip/Kerosene 454 tour in the fall of '96 (the first of many tours we did together). K454 bassist John Wall booked the tour with 65 shows in 63 days. We were playing catch at a rest stop the second day of the tour when I threw the football really hard and broke Dave's left ring finger. It was flipped back at the second knuckle like a lighter opens. Jim Wall took a picture. Jake kept saying "tour's over...", and most of us believed him, but on closer inspection, I figured his finger was just dislocated. He rested his hand on a big rock and I re-set it. We played a few hours later with Dave sporting a popsicle-stick-and-duct-tape splint. Joe Gorelick (from the newly disbanded Garden Variety) had joined as our drummer just before the tour. While travelling, Joe would take his time perusing the aisles at rest stops, and was consistently the last to get back in the van. It seemed his travel bag was mostly filled with impulse purchases, magazines, candy and snacks. This was an endearing quirk; we had hoped that after the gruelling tour he would move to D.C. and be our drummer forever. He quit instead. Oddly, it was after 66 shows. For years the nickname "Gorelick" would get stuck to whomever was last to leave a rest stop.

SPREAD: DETROIT, MI > *PHOTO GLENN MARICONDA*

EPHADREPHINE™
Recorded 07/95 @ WGNS (24 track) by Geoff Turner
Mixed by Geoff Turner and Bluetip
Zac Eller played drums and sang some back up
Originally released 08/95 (with "Past Tense") on the B-side of the "OHIO" 7-inch [Hellfire 6 / Dischord 101.5]

HAUNTED HOUSE
Recorded 04/96 at Sub-Zero Sonic Labs (8 track) by J. Robbins
Mixed by J. Robbins and Bluetip
Zac Eller played drums
Originally released 09/96 on a split 7-inch with Kerosene 454 [Maggadee No.3 green vinyl]

This story has gone beyond the scope of these recordings, but I might as well finish. Dave Stern quit after the ATD-I tour. He called a few hours before the first practice back and said "I'm coming to get my stuff..." I said "forever?" "yeah... guess you saw that coming." When Dave Bryson and Jake showed up later for practice and noticed the empty space where Dave's amp used to be, I told them what Dave said. We wrote a new song (...not about Dave). Though we were sad he left, Jake, Dave and I didn't hesitate deciding to continue. With one less dissenting opinion, writing was freed up considerably. Brian Clancy (from the Downer Boys and the Teeth) filled in on guitar for our third European tour (most of which was with NRA). His first show was a prison in Antwerp, Belgium where the warden wore a studded Discharge-looking belt. We jokingly asked the warden if there were any murderers, he said "yeah, your soundman..." On that trip we did a Peel Session at the BBC in London (09/99), recording "Polymer", "Anti-Bloom", "Castanet" and a third arrangement of "Magnetified". Brian decided to join the band. Upon returning, I moved to NYC and travelled back and forth to D.C. for practice. I would listen to practice tapes as I drove the 4-plus hours each way. On the Jersey Turnpike in my '81 T-top Mustang, passing oil refineries in the wee wee hours, my mind getting hazy, left me feeling a bit too much like I was living out a Springsteen song (though I don't know anyone named Wendy nor was I laid off from any factory). Luckily, I never crashed and we finished writing songs for the "HOT(-)FAST(+)UNION" cd.ep and our third album "POLYMER / DISCHORD No.121" (recorded simultaneously), toured Japan again, toured Europe again, toured the states again (this time with ATD-I and the International Noise Conspiracy). Bryson quit. Areif Sless-Kitain joined. I spent this spring driving back and forth to D.C. again... this time to finish up these "new" songs and to track down all the master tapes which make up the album you now hold. We toured Europe again, we toured the states again. We got home a month ago. Right now I'm working on the cover, writing this history description thing... and in a week it will be done, encapsulating six years. In another couple months or a year or whatever, you are reading this. "Imagine it's a month from now / suddenly it is" was a trick I made up back when I was 18 and nervous before a Swiz show. What started as a way to calm myself down, a way to get through any situation, turned into a spooky way to watch every situation... and the world as it kind of just goes on with or without your/my input. Pre-guessing months and years, relationships, bands, friendships, jobs, your twenties, a meal, its dessert, a song that's playing, just by thinking of their eventual passing they've passed. I don't feel any of these songs, with their varying birthdates and years of waiting on tape, are any more or less dated then the songs that followed, or whatever songs we'll write next week.

jason farrell
august 01 2001

ROUTINE DICTATES: NUMBER'S THE SAME, I JUST CAN'T RECALL IT. USED TO DIAL BY PATTERN – PUNCH IT NOW AND THE MELODY REMINDS ME OF HOW I USED TO CALL REGULARLY. SCARY HOW STRONGLY ROUTINE DICTATES FRIENDSHIPS. TRY TO RECOUNT THE FALLING OUT, IT WAS NO BIG DEAL... SLOW FADE AS TALK GOT BITTER. TREAT EACH OTHER LIKE EMPLOYEES MIGHT 'TIL EVERY NUMBER SOUNDS LIKE LAST SUMMER'S ALBUMS AND YOU'RE LEFT TO WONDER HOW A WEEK GETS FILLED. SCARY HOW STRONGLY ROUTINE DICTATES FRIENDSHIPS.

"Routine Dictates" was intended for a seven inch in coordination with our august '99 U.S. tour with At the Drive-In. The song's arrangement as recorded was totally fucked and a perfect reflection of the band's inability to agree at the time. Our hostile democracy yielded compromises no one was happy with. Dave Bryson threatened to quit if we put it out. The song was dropped immediately out of frustration, but parts later ended up in two new songs. The entire chorus and some stray lyrics went to "Don't Punch Your Friend for Being Slow" [POLYMER / DIS121], while the music of the middle section became the verse to "Persistent" [HOT(-)FAST(+)UNION / Slowdime 29]. Once all dissenting opinions were gone, I re-arranged the already-mixed song in Pro-tools, removing the "...Punch..." choruses. A second arrangement (Dave Stern's favorite) for "Magnetified" was recorded during this session.

ABOVE: TOKYO, JAPAN

PHOTO HARUMI AIDA

ROUTINE DICTATES
Recorded 06/99 @ Pirate House (16 track) by Juan Carrera
Mixed by Juan, Jason, and Dave Stern
Edited by Jason 03/01
Dave Bryson played drums
Previously unreleased

Bruce at Phase helped greatly (and patiently) with tracking vocals and mixing this mess, and we thank him. Jeff and Ian have always supported this band (even if they weren't always sure who was in it) and we thank them. Special thanks to Areif Sless-Kitain, Sean Gilchrist, Andy Patterson, and Joe Gorelick. More thanks to Remi, K454 (Erik, Darren, Jim, John), Aina (Pau, Alvaro, Artur, Titi), Naht (Seiki, Takahiro, Shimi, Yosuko, Tsuyoshi), Dolf Hermannstaedter, Quaddel, Gijs, Dischord (Alec, Amy, Cynthia, Melissa), Chloe Monahan, Michael Fussell (who helped insure our album covers would be printed without a hitch) and *EVERYONE* at Southern UK / US, Bluebird (Sam, Brian, Barry, Jim), NRA (Jean, Svengus, Tjeerd, Gwynn, Aziz & Mireille, Jan [but not Pete]), Ton & Jelle, Neus y Jordi y B-core, Jessica Hopper & Hyper PR, Andy Stern & Diesel Fuel Prints, Tim Edwards & Flower booking, Scott Stewart, Paul Symes, Slowdime, Bill & Maggadee, Kenji & Timebomb, Learon, Pete Vietro Hannum, Shabata San, A.T.D-I, I.N.C., the F.W.B., and you.

BEFORE BRAILLE
balance and timing

tolerance
fastercrashesharder

LUNGFISH
SOUND IN TIME

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IGNITION
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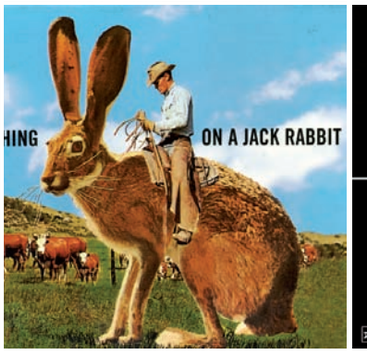
Swiz
down


HING
ON A JACK RABBIT

LUNGFISH
INDIVISIBLE

TRUSTY
"Goodbye, Dr. Eate"

Everest

lungfish
RAINBOWS FROM ATOMS

severin

FISHLUNG

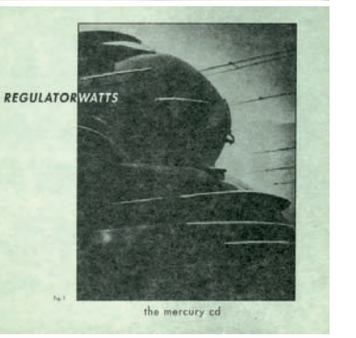
Swiz
ELECTRA

Hoover

NAHT
the spelling of my salvation

fireparty

rain like the
sound of trains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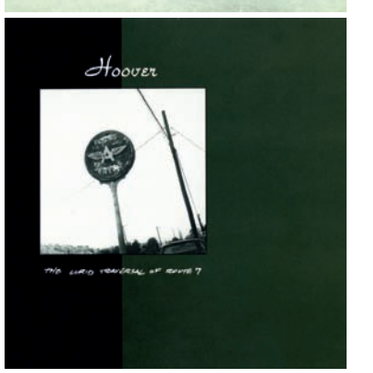
the mercury cd

CIRCUS
LUPUS

PAST TENSE
EPHADREPHIN

RITES of SPRING

RIDDLE:STEEL
1985


Hoover

at the drive-in
relationship of command

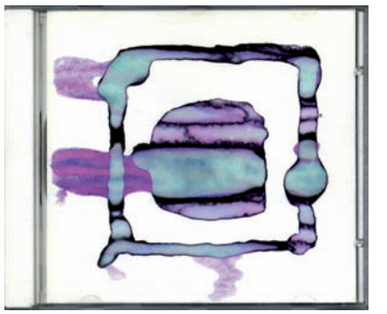
FUGAZI THE ARGUMENT

Ten Years Old B-CORE

BLUETIP
HOT(-)FAST(+)UNION

BLUETIP
DISCHORD N:126
SPOOKY NEWPORT EPHADREPHINE 52 GIRLS ORCHESTRA
HAUNTED HOUSE NO.2 ROUTINE DICTATES RETISONIC JAPAN
POST MORTEM ANTHEM

the anonomous
the EPONYMOUS DEBUT crew



EndofApril

STATE.of.the.NATION
OBJECTIVE.COMPLETE

RIDDLE:STEEL
got this feelin'

at.the.drive-in
THIS STATION IS NON-OPERATIONAL

bells of

not one light red: a desert extended

RETiSONiC
LEAN BEAT
1 > CAUGHT IN THE LIGHT
2 > MALALIGNED
3 > FILTHY WAY TO LOSE YOURSELF
4 > TAKE YOUR GUN AND RIDE
5 > FIRST NIGHT OF A YEAR-LONG MISTAKE

RIDDLE OF STEEL
PI

atakku
dark acts of friendship

STRIKEANYWHERE
EXITENGLISH

RETISONIC

THE MOST SECRET
METHOD
OUR SUCCESS

BURNING
AIRLINES
IDENTIKIT

SEVEN
GONE

fivespeed
trade in your halo

SUPER
GOLDEN
ORIGINAL
MOVEMENT

THE
FAREWELL
BEND

BLUEBIRD
HOT BLOOD

BREATHER RESIST

No.4
DEAD INSIDE

DAG NASTY
minority of one

END·HITS
FUGAZI

JOE LALLY THERE TO HERE

lungfish
artificial horizon

juno
a future lived in past tense

BLUETIP

fugazi

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POLYMER

FUGAZI RED MEDICINE

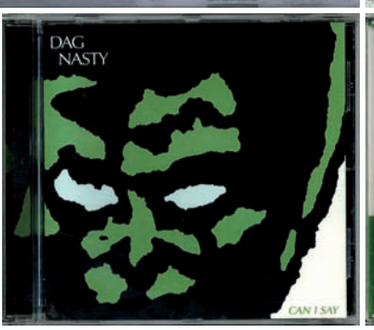
The OTHERS
Live
RENDITION

TRAINDODGE
Wolves

kathyziegler

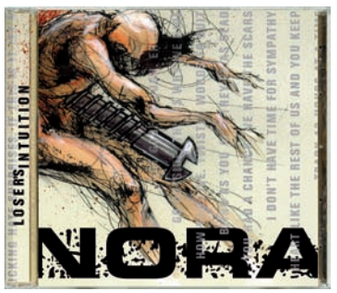
SHUDDER TO THINK
PRESENTS
Curses
SPELLS
Voodoo
Moogs

EMBRACE


DAG
NASTY
CAN I SAY

jason blum
and the FLEXIBLE SENSUALS

SLOWDIVE
REGULATORWATTS THE AESTHETICS OF NO-DRAG


LOSER'S INTUITION
NORA

THE DELTA 72

THE PUPILS

KINGFACE

RETiSONiC
RETURN TO ME

JEM COHEN
INSTRUMENT
FUGAZI

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.Shepard .Fairey .y la música, .la música y .Shepard .Fairey

Hace ya casi veinte años Shepard Fairey recortó una foto de la cara de un gigante llamado André y la convirtió en lo que hoy todo el mundo conoce como la campaña de arte urbano más grande de todos los tiempos. Desde entonces, junto a su sarcástica llamada a la obediencia han aparecido mucho más que gigantes: águilas, soldados, señores trajeados, estrellas de cinco puntas, surtidores de gasolina, políticos y, brillando entre todos ellos, un montón de músicos. Desde Black Sabbath a Run DMC, desde Ice Cube a Henry Rollins. Además, Fairey ha diseñado portadas de discos a gente como Smashing Pumpkins, Billy Idol o Led Zeppelin, y hace ya tiempo que puso en marcha su propio sello discográfico con especial énfasis en el packaging y las excentricidades, Obey Records. *"Cuando era joven lo que me hizo emocionarme con el arte y la política fue el punk rock, no lo que estaba pasando en los museos y en las galerías"*. Porque si -en efecto- el medio es el mensaje, un cartel de setenta por cien también puede ser una canción. **www.obeygiant.com**

Texto_ **Redacción**
Fotos obras_ **Adam Wallacavage**
Fotos Shepard Fairey_ **Ernesto Yerena**

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OBEY
OBEY
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LONG PLAYING
MICROGROOVE
UNBREAKABLE
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RECORDS

OBEY
THE HIGHEST STANDARDS
OF DISSENT MANUFACTURING
LONG
33⅓
R P M
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PROP
MFG
HI FIDELITY

45
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OBEY
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FOR
YOUR
FACE
All City
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NOISE
SOUND SYSTEM
LP
33⅓
R P M
STEREO

Rock Steady
LP
Obey Fidelity
STEREO

OBEY RECORDINGS
33⅓
R P M

FULL - FREQUENCY
STEREOPHONIC SOUND
LP
33⅓
RPS
RIP IT UP
• LITTLE RICHARD •
Obey
RECORDS

OBEY RECORDS
WE DON'T NEED NO WATER... LET THE MOTHER#$%#! BURN!!!
DISCO
LP

STEREO
KICK
OUT THE
JAMS
FOR
PEACE
AND EQUALITY
OBEY RECORDS

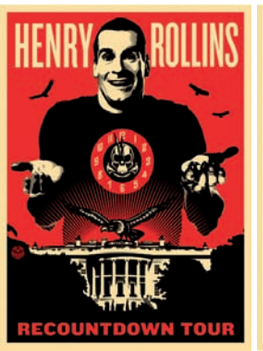
OBEY
Records
33⅓
R P M

33⅓
OBR
74520LB
OBEY
STEREO

Big Proof
Forever
THE GIANT
ROCK 'N' ROLL
SWINDLE
OBEY
I ♥ ROCK 'N' ROLL
FREEDOM AT 33⅓
POWER TO THE PEOPLE
SHADOW
OBEY
BLACK SABBATH
vicious Subversion
TURD
C'MON EVERYBODY
DO IT YOUR WAY
SWINDLE
GASLAMP KILLER
I SPIT ON YOUR GRAVE
Bob Mould
DISTRICT LINE
CRASH FOR CHAOS

Obey

WALK THE LINE
NOVEMBER


HENRY ROLLINS
RECOUNTDOWN TOUR

WATCH
AS THE WORLD BURNS
2006
ORIGINAL LINE-UP
ROLLINS BAND

SATURDAY NIGHTS AT THE SPIDER CLUB
PRETTY VACANT
33⅓ RPS
OBEY GIANT GUERILLARONE
ROCK ROLL

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ROCK THE CASBAH

JOEY RAMONE

SOLO PERFORMANCES
DASHBOARD CONFESSIONAL
EAST COAST
MID COAST
WEST COAST

THE
FLAMING LIPS
WITH
THE WHITE STRIPES
NEW YEARS EVE 07/08
THE ARAGON BALLROOM CHICAGO

BY ANY MEANS NECESSARY
POWER DOWN RESISTANCE
LOUDER THAN A BOMBER
OBEY

I ♥ ROCK 'N' ROLL
OBEY

OBEY

LED ZEPPELIN
MOTHERSHIP
JOHN DONNATT • JOHN PAUL JONES • JIMMY PAGE • ROBERT PLANT

LA-LA LAND GALLERY & GOLDENVOICE PRESENT
6-6-06
TUESDAY
6.6.06
THE CONCERT OF THE BEAST
THE ICARUS LINE • BURNING BRIDES • THE VACATION
THE BINGES • ROCK-N-ROLL SOLDIERS • DARKER MY LOVE

MSTRKRFT Z-TRIP
SOUNDCLASH
OF THE TITANS

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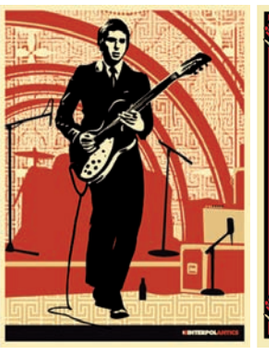
SXSW
20
1988-2008
SXSW 20TH ANNIVERSARY CELEBRATION
SOUTH BY SOUTHWEST
AUSTIN
HELL YEAH
2008



2008
LOLLAPALOOZA
RED HOT CHILI PEPPERS
KANYE WEST • DEATH CAB FOR CUTIE
THE RACONTEURS • THE FLAMING LIPS
WEEN • QUEENS OF THE STONE AGE
THE SHINS • WILCO • MANU CHAO
CHICAGO'S GRANT PARK
AUGUST 7TH-8TH

BY ANY MEANS NECESSARY
POWER DOWN RESISTANCE
LOUDER THAN A BOMBER
OBEY

OBEY

C'MON EVERYBODY
DO IT YOUR WAY
SWINDLE
OBEY

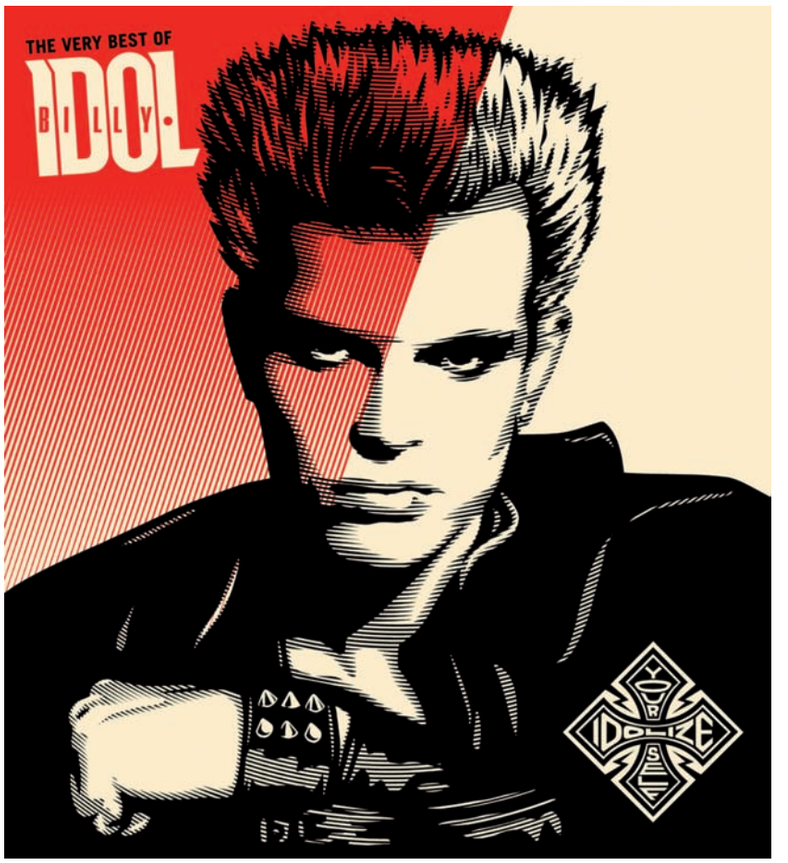
OBEY
SOUTH BY SOUTHWEST
THURSDAY MARCH 13TH 2008
FEATURING
DIPLO
GASLAMP KILLER
2008
OBEY

MARCH TWENTY - 2005
IN CONCERT
QUEENS OF THE STONE AGE
EAGLES OF DEATH METAL
ROCK ROLL
HELL YEAH
THE NORVA - NORFOLK VIRGINIA

OBEY
ROCK THE CASBAH

SMASHING PUMPKINS
ZEITGEIST

LED ZEPPELIN
MOTHERSHIP
ROCK
ROLL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.Ben .Clark

Desde que existe la prensa -y desde que la música se convirtió en algo que *debe* ir acompañado de una imagen y mil palabras- existe también un género aparte en la fotografía musical: la foto de pose. Retrato, foto de promo, llámalo como quieras. Sacar a una banda -o a un músico- de su entorno natural -el escenario- para buscar a la persona que hay detrás de la canción. Una ciencia inexacta, difícil y a menudo demasiado poco creativa que Ben Clark ha convertido en su auténtica especialidad. Criado bajo el sol del sur de California entre punk y tablas de skate, Ben estudió arte en la universidad californiana de Fullerton pero no fue hasta que una de las bandas en las que tocaba se separó que se decidió a coger una cámara y documentar de manera totalmente autodidacta todo lo que en aquel momento -principios de los noventa- estaba pasando en el underground de Los Ángeles. Actualmente Ben Clark vive en San Pedro, California, con su esposa, una hija recién nacida y un nuevo amor que pronto empezará a pasar por su cámara: el surf.

www.benclarkphoto.com

Texto_ **Redacción**

Chuck Dukowski

Wrangler Brutes

Boris

Deerhoof

Yeah Yeah Yeahs

Hot Hot Heat

The Casual Dots

Go Go Airheart

The Rapture

Liars

The Black Heart Procession

Devendra Banhart

Jim James * My Morning Jacket

Carbon Silicon

The Album Leaf

Iron And Wine

Danzig

TV On The Radio

Death Cub For Cutie

The Willowz

Outkast

The Mars Volta

Devendra Banhart

Beautiful Losers
arte actual y cultura urbana
Barry McGee, Thomas Campbell, Cynthia Connolly
Evan Hecox, Jo Jackson, Chris Johanson, Harmony Korine
Geoff McFetridge, Ryan McGinley, Ryan McGinness
Terry Richardson, Clare E. Rojas, Ed Templeton, Romon Yang
Tobin Yelland, Glen E. Friedman, Ari Marcopoulos
Craig R. Steick y Raymond Pettibon
Hasta el 4 de enero 2009
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.Jordin .Isip

Jordin Isip es de Queens, Nueva York, pero desde que se graduó en la Rhode Island School Of Design vive en Brooklyn. Su trabajo consiste en crear arte, tanto para galerías como para reproducciones impresas, y sus obras han aparecido en numerosas publicaciones entre las que destacan The Atlantic Monthly, Juxtapoz, Los Angeles Times, The New York Times, Rolling Stone o Time. Isip ha comisariado más de una docena de exposiciones colectivas como *Mystery Meat* -Future Prospects, Filipinas-, *Scab On My Brain* -Space 1026, Filadelfia- o *A Piece Apart* -Aidan Savoy, Nueva York-. Actualmente Jordin enseña ilustración en la Parsons New School For Design y el Pratt Institute. Lo que viene a continuación es una selección de imágenes creadas por Isip entre finales de los ochenta y mediados de los noventa, época en la que estuvo involucrado en la escena hardcore punk neoyorquina diseñando flyers, portadas de discos y camisetas para las bandas locales de sus amigos que acabaron llamando la atención de otras bandas del resto del país e incluso del extranjero. **www.jordinisip.com**

Texto_ **Redacción**

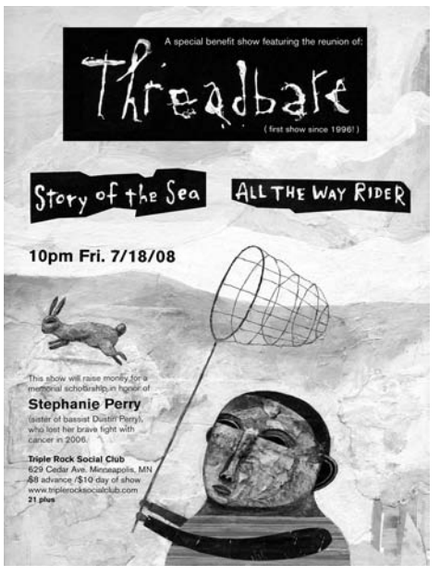
RECORD RELEASE PARTY FOR:
BAD TRIP
with:
JAWBREAKER
SAM BLACK CHURCH
ONLY LIVING WITNESS
Sun. Aug. 30 5pm
$6.
Wetlands
161 HUDSON ST

SUPERTOUCH
OUTBURST
MAXIMUM PENALTY
UPPERCUT
BAD TRIP
HARDCORE MATINEE
OCTOBER 22
HARDCORE MATINEE
CBGB AND OMFUG

Ui
Jean-Paul Bourelly
11pm
12am
Friday 3-18-94
the cooler at 416 W14
iSip

SUPERTOUCH
OUTBURST
MAXIMUM PENALTY
UPPERCUT
BAD TRIP
OCTOBER 22
CBGB AND OMFUG
3pm

Help Cos Benefit
Quicksand
Bad trip
Yuppicide
Mind over Matter
Shift
at Wetlands 5pm
161 Hudson St
Sun. Jan. 24
$8


A special benefit show featuring the reunion of:
Threadbare
(first show since 1996!)
Story of the Sea
ALL THE WAY RIDER
10pm Fri. 7/18/08
This show will raise money for a memorial scholarship in honor of
Stephanie Perry
(sister of bassist Dustin Perry), who lost her brave fight with cancer in 2006.
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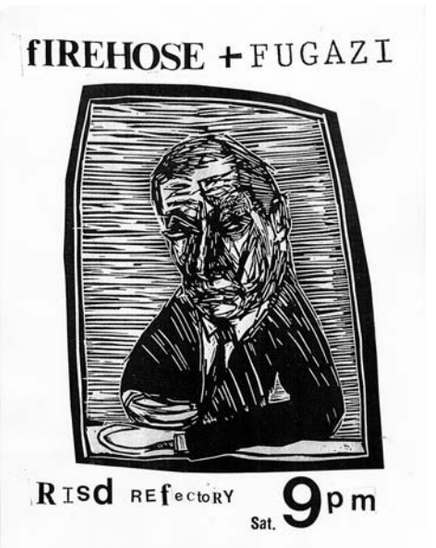
21 plus

BURN
BAD TRIP
MIND OVER MATTER
Wetlands
WETLANDS AND SASSY MAGAZINE PRES.
THE SUNDAY DERBY
ALL AGES UNITS FROM 2-10
April 5
WRECKAGE

BAD TRIP
BURN
MIND WAR
GORILLA BISCUITS
CBGB'S
HARDCORE MATINEE
SUNDAY OCTOBER 14

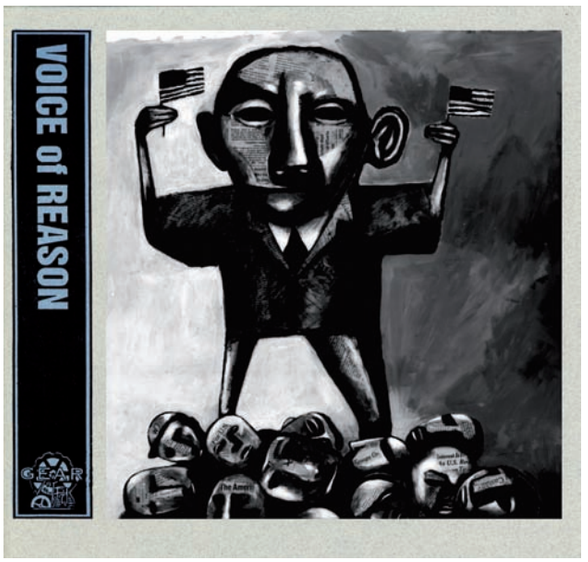
WRECK AGE AND NEW MUSIC NIGHTS
PRESENTS:
SFA
YUPPICIDE
BAD TRIP
MIND OVER MATTER
$10
10 PM
AT THE PYRAMID
AVE. A BETWEEN 6TH & 7TH
JUNE 19

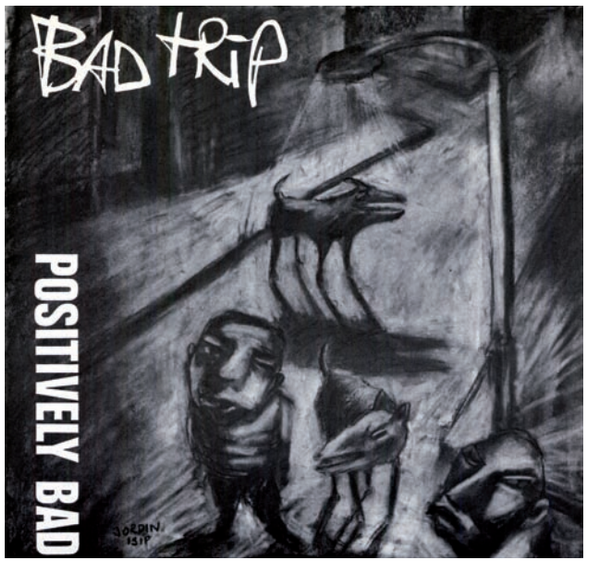

fIREHOSE + FUGAZI
RISD REFECTORY
Sat. 9pm

GORILLA BISCUITS
OUTBURST
BAD TRIP
SLIPKNOT
CBGB AND OMFUG
Sept 10 --HARDCORE MATINEE-- 3pm

LIVE
AT THE APOCALYPSE
SMALL AM I
BAD TRIP
DIE MONSTER DIE
THUR. 4/16
531 W 19TH
10PM $6
info 627-2334

relapse
IF THIS IS RIGHT

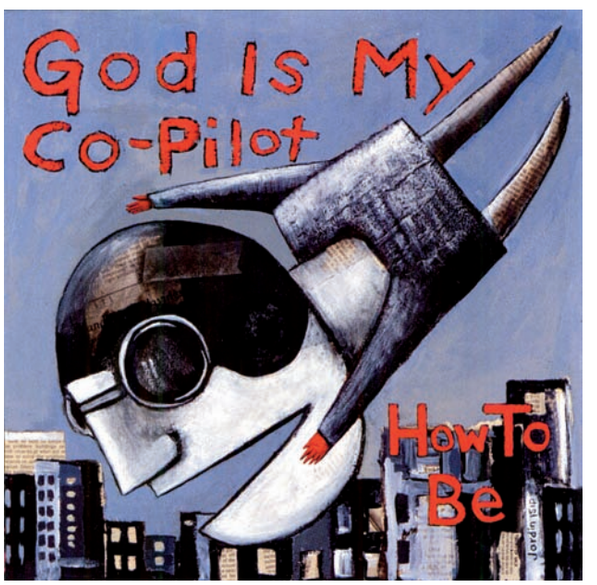

VOICE of REASON


BAD TRIP
POSITIVELY BAD

ui
ui

THE SHARPIE

BAD TRIP
fear and loathing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.Pat .Graham

Lo que hace a las fotos de Pat Graham diferentes de las de otros fotógrafos musicales es el punto de vista. Pat mira de dentro afuera, cuando lo normal es hacer lo contrario. Músicos tocando, sí, pero también músicos conduciendo, montando en barco, poniéndole cadenas a las ruedas de su furgoneta o haciendo lo que sea que hacen los músicos cuando no están tocando. Esos y otros son los momentos que Graham lleva capturando desde aquellos diez años entregado a la escena local de Washington D.C. hasta las giras que ahora le llevan por todo el mundo cubriendo el día a día de bandas como Modest Mouse, de la que actualmente es fotógrafo oficial. Tras su paso por el Grange Hall de Wakefield, Rhode Island, -donde fue artista residente- Pat se mudó a Londres para fundar 96 Gillespie, una galería sin ánimo de lucro dedicada a apoyar la interacción entre artistas americanos e ingleses. En la actualidad Pat Graham vive entre Londres y Estados Unidos, y trabaja y expone a nivel internacional, frecuentemente en colaboración con su esposa Melanie Standage, fotógrafa y diseñadora. **www.patgraham.org**

Texto_ **Redacción**

Fugazi * Sylvian Theater. Washington DC 1993

Nation Of Ulysses * Embassy. Washington DC 1992

Fugazi * Virginia 1997

Bikini Kill * Sanctuary Theater. Washington DC 1992

Fugazi * Virginia 1997

Fugazi * Wilson Center. Washington DC 1997

Bikini Kill * Sanctuary Theater. Washington DC 1992

The Make Up * Munich. Alemania 1998

Fugazi * Sylvian Theater. Washington DC 1993

Born Against * St Stephens Church. Washington DC 1992

Slant 6 * Washington DC 1993

Nation Of Ulysses * Embassy. Washington DC 1992

Ian Svenonius -The Make Up- * Berlin 1998

The Make Up * Rhine River. Alemania 1998

The Make Up * Woodgreen. Londres 1997

Born Against * Washington DC 1992

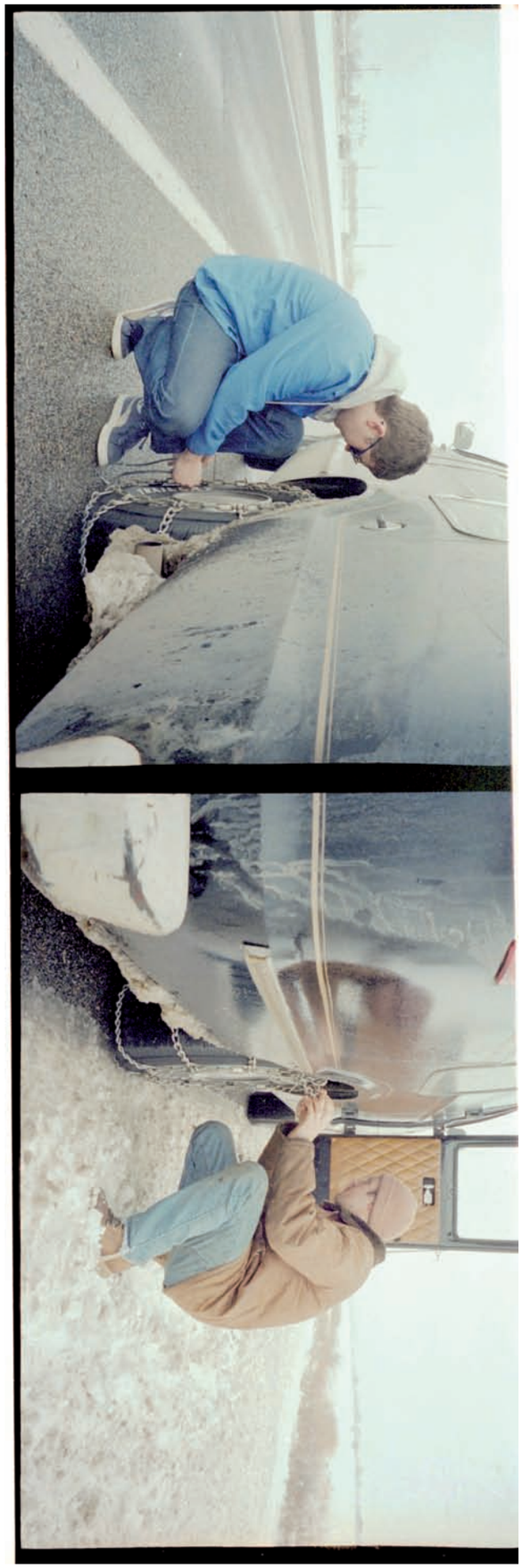
Billy -Man Man- y Tom -Modest Mouse- * Backstage. Midwest. U.S.A. 2007

Isaac Brock -Modest Mouse- * Human Bowling. Tour Bus 2008

Heavens To Betsy * San Francisco 1994

Tortoise * Dresden. Alemania 2001

Eric y Isaac -Modest Mouse- * Autopista de Montana 1997



Sean Meadows -June Of 44- * Mar de Irlanda 1998

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